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ABSTRACT

Intended for professional personnel involved in the education of artistically talented students, the document presents a rationale; a selection of the most appropriate identification practices and options that involve professional resource people and school personnel; appropriate curriculum and instructional strategies for talented students at all grade levels; models for evaluation; resource suggestions; and an index of programs in and out of Connecticut, and summaries of selected programs. A rationale for special programs for artistically talented students is presented by C. Rosenstone, a consultant for New Haven's Office of Cultural Affairs. Part II (by J. Undercofler) offers a analysis of the components of artistic talent and behaviors manifested in visual arts, music, creative writing, dance and drama; as well as guidelines for school personnel on a plan for setting up an identification process for both developed and potential talent in the arts. Three programs' descriptions illustrate identification procedures and demonstrate implementation of guidelines: Educational Center for the Arts, Talent Search and Development, and Center for Creative Youth. A Third part consists of a list of guidelines for designing and developing programs for the artistically talented. Part IV is divided into two sections--one with a narrative on elementary programs (by J. Schmidt) and the other on secondary programs (by F. Bennett and I. Reid) for the artistically talented. Programs covered include the CREST Program in Lebanon, the SAGE program in Mansfield, the Norwalk Program for the Artistically Talented, the Creative Arts in Education program of the O'Neill Theater Center, Talent Search and Development, the Education Center for the Arts, and the Center for Creative Youth. In Part V, E. O'Connor and S. Esdaile discuss two models for program evaluation. A final part contains a bibliography of reference materials on the artistically talented. Appended are a collection of sample forms from existing programs; an index of al programs reviewed by the Task Force, complete with contact person, addresses, and telephone numbers; and abstracts of additional sample programs in and out of Connecticut. (SB)

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CONN-CEPT IV

CONNECTICUT STATE DEPARTMENT OF EDUCATION: HARTFORD

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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IDENTIFICATION AND PROGRAMMING

FOR STUDENTS WITH OUTSTANDING TALENT IN THE CREATIVE ARTS

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EC 132 414

CONNECTICUT STATE DEPARTMENT OF EDUCATION: HARTFORD

IDENTIFICATION AND PROGRAMMING

FOR STUDENTS WITH OUTSTANDING TALENT IN THE CREATIVE ARTS

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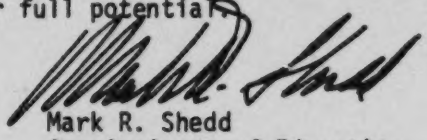
FOREWORD

Connecticut is committed to improving the quality of educational programs for the gifted and talented. The State Department of Education has joined with educators from throughout the state to give direction to these efforts. And this resource guide on identifying and providing programs for students with exceptional talent in the arts is an important step forward as we expand learning opportunities for all students -- including those with special needs.

Connecticut's State Plan for the Gifted and Talented, adopted in 1975, contains long-range objectives which call for the development and dissemination of materials to assist local school districts in providing programs for the gifted and talented.

This guide -- one of four compatible resource booklets funded through Sec. 404 of P.L. 93-380 -- is designed to provide local school systems with a central source of related materials and information.

The importance of the arts in the educational and personal development of our young people cannot be overstated. Local educators have a unique opportunity to identify students with a special talent in the arts -- creative writing, visual arts, music, drama and dance. We must encourage the efforts of these young people, and assist them as they strive to reach their full potential.



Mark R. Shedd
Commissioner of Education

INTRODUCTION

Identification and Programming for Students with Outstanding Talent in the Creative Arts provides, as a result of numerous in-depth discussions and extensive efforts by Task Force members, a comprehensive document for professional personnel involved in the education of artistically talented students. These students will benefit from more effective direct services that meet their special educational needs.

The publication, designed to meet one of the priority needs uncovered in a needs assessment conducted in 1977-78, presents a rationale; a selection of the most appropriate identification practices and options that involve professional resource people and school personnel; appropriate curriculum and instructional strategies for talented students at all grade levels; models for evaluation; resource suggestions; an index of programs in and out of state, and summaries of selected programs.

Detailed descriptions of programs in Connecticut identify how programs can be incorporated within the school or conducted at special centers. The participation of minorities in programs for the artistically talented is emphasized by one urban program especially designed to offer compensatory opportunities to minority students with high potential.

The publication, through its various sections, can be used for various purposes -- for resource and reference work, conceptual planning, practical design and implementation of programs and many other concerns. As a whole or through a selection of its parts, the book extensively covers considerations for educating those with outstanding talent in the creative arts.

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"Let us state the proposition among all the other rights of children, their right of access to the arts. Let us arrange an educational system in which the artistic gifts of all children are given free rein, and their talent for expression is given the widest opportunity for development.

We know how to recruit the talents of basketball players, football stars, tennis experts, baseball athletes, runners, jumpers, and even soccer players, all of it done through the recognition of the gifted in schools and colleges in their regular programs. What we now need is equal time for writers, actors, painters, composers, dancers and all the other potential artists who, if given the chance, could show us what they can do in a society brimming with talent waiting to be recognized."

-- Harold Taylor
"Appreciation of the Arts"
Statement for National
Forum on the Arts and the
Gifted
Aspen, Colorado, June 1978

OVERVIEW

In researching programs and formulating recommendations, the Task Force members consulted with directors and staff persons of programs for students talented in the arts, both in Connecticut and across the nation. Leaders in the field of alternative methods for implementing arts education programs also were consulted. Academic literature on the arts and the specific needs of the artistically talented were reviewed. Although the visual and performing arts include most of the major art forms, the arts in this publication include creative writing along with visual arts, music, drama and dance. The phrase "Talent in the Arts" in the title refers to these five art forms.

Task Force members contributed sections to the booklet. The following outline, with descriptors of the sections, designates the authorship of each section. Mary Hunter Wolf, Director of the Center for Theatre Techniques, offered guidance for the whole booklet. Because each member is involved with the arts and with students in situations different from the others, the booklet offers diversity; because the members discussed each section as a total Task Force, the booklet offers consistency and consensus.

The report is composed of:

Part I: A Rationale for Special Programs for Artistically Talented Students

Caroline Roberts Rosenstone
Consultant, Office of Cultural Affairs, New Haven
Writing Tutor, Yale University

Part II: Identification of the Talented in the Arts

James Undercofler, Director
Educational Center for the Arts, New Haven

An analysis of the components of artistic talent and the behaviors manifested in visual arts, music, creative writing, dance and drama; guidelines for school personnel on a plan for setting up an identification process for both developed and potential talent in the arts.

Three programs describe their identification procedures and demonstrate implementation of guidelines: Educational Center for the Arts, Talent Search and Development, Center for Creative Youth.

Part III: A List of Guidelines for Designing and Developing Programs for the Artistically Talented

Task Force Members

The list is by no means complete, but it represents the consensus of the Task Force members. The guidelines can provide a point of departure for energetic teams of educators and professionals in the arts as they sculpture programs which reflect the uniqueness of the young artists in their local school districts.

Part IV: A. Programming for the Artistically Talented: Elementary Level

Joyce Schmidt, Director, O'Neill Theater Center, Creative Arts in Education

B. Programming for the Artistically Talented: Junior High/Secondary Level

Frances Bennett, Coordinator, Hamden Gifted and Talented Program

Thomas Reid, faculty member, Amity Regional School District

Each section contains narratives based on research findings and consultations with art specialists, artists, school administrators, directors, and instructors in programs for the artistically talented.

Elementary programs described are the CREST program in Lebanon, the SAGE program of Mansfield, the Norwalk Program for the Artistically Talented, and the Creative Arts in Education program of the O'Neill Theater Center. Because these programs differ in age levels, offerings and approaches, the four present a broad spectrum of options.

Secondary programs described are Talent Search and Development (gr. 7-9), the Educational Center for the Arts, and the Center for Creative Youth. These programs also differ and provide various possibilities for those programming for talented students in the arts.

Part V. Evaluation of Programs for the Artistically Talented

A. Discussion of the issues and special problems confronted when designing an evaluation for programs for the artistically talented

The essential role evaluation can play in the developmental and continued existence of these programs

B. Joan Hickey, Director, Center for Creative Youth

B. Evaluation Model 1

Dr. Edward J. O'Connor, Associate Dean, School of Fine Arts, University of Connecticut, discusses at length an evaluation design which may be used for various programs.

Evaluation Model 2

Sharyn Esdaile, Field Director, Talent Search and Development

This program, described in each section of the booklet, provides an evaluation design integral to the identification and programming processes.

Part VI. Bibliography of Reference Materials on the Artistically Talented

A bibliography offers a selection of readings important to consider before and during the process of planning programs for the artistically talented.

Appendices

The appendices offer resources for use in programs, for reference and for review of samples of existing programs. Task Force members compiled the appendices based on their research activities.

Appendix I: A collection of sample forms from existing programs

Appendix II: An index of all programs reviewed by the Task Force, complete with contact persons, addresses and telephone numbers

Appendix III: Abstracts of additional sample programs in and out of Connecticut

The abstracts do not duplicate the descriptions of major Connecticut programs in the text. They do offer summaries that provide examples of diverse approaches designed for students talented in the arts.

PART I. RATIONALE FOR SPECIAL PROGRAMS FOR ARTISTICALLY TALENTED STUDENTS

Caroline Roberts Rosenstone

The task of education is to give each student the opportunity to work to his/her potential. This task holds true equally for the student who reads below grade level, the student who prepares award-winning science projects, and the student who composes short stories, poems and plays. This publication concentrates on opportunities for artistically talented students.

The State of Connecticut mandates local school systems to identify students with outstanding demonstrated or potential talent in the arts and permits the schools to provide special programs for these students, with partial reimbursement, based on a prior approval proposal.*

The Ongoing School Arts Program

Beyond the regular school arts program, what programs should be provided for students with superior talent in the arts? To answer this question, we must first examine the regular school arts curriculum.

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*The school districts are also mandated to identify gifted students with extraordinary learning ability. Programming for students with extraordinary learning ability and/or outstanding talent in the arts is permissive.

Nationally, at the elementary level, an average of less than one-half hour per week is devoted to teaching the arts.[1] Only half of all secondary schools even offer art as part of the curriculum.[2] Moreover, most elementary classroom teachers (to whom the burden of arts education most often falls) have had little or no prior training in the arts.[3] This means that most elementary teachers are unable to design a coherent arts curriculum, recognize artistic learning once it has occurred, or judge artistic talent.[4] At the high school level, visual art and music are usually offered as electives, but drama and dance are rarely offered and creative writing classes are virtually non-existent.[5] These national figures, of course, have to be tempered by the opportunities available within each state. Yet, in all states, many artistically talented students find that the ongoing school arts program does not challenge the range of their capacities. Therefore, for these students whose educational needs are unique, special programs are required.

Nurturing Superior Artistic Talent

To design programs that will nurture artistic talent, it is necessary to understand the creative process. The artistic process can be compared to the process of writing a good essay. To write an essay, we

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[1] Elliot W. Eisner, The State of Art Education Today and Some Potential Remedies: A Report to the National Endowment for the Arts, January, 1978, p. 2.

[2] Ibid. [3] Ibid. [4] Ibid., p. 5.

[5] David Rockefeller, Jr., Coming to our Senses: The Significance of the Arts for American Education, The Arts, Education and Americans Panel (New York: McGraw-Hill Book Co., 1977), pp. 69-78.

first assume some mastery of the craft of expository writing -- through practice, we have learned how to structure a sentence, a paragraph and the presentation of an idea, and we have acquired an adequate vocabulary. We usually begin with a "vague idea" of what we want to write. Something about the idea interests us -- we want to "play with it and see what happens." Often through a sudden intuition or inspiration (it may be just the first line of the essay or the discovery of an effective point of view), the essay takes form. Suddenly we are able to see how it will unfold and end. Now we are really on our way, and even as we write, we analyze the consistency of tone, coherence of structure and how well we are solving the additional problems generated by this particular piece. Where necessary, we revise.

Like the essay-writing process, the artistic process relies simultaneously on inspiration and craft. Like the essayist, the dancer, actor, creative writer, musician and painter also rely on technical facility to execute an original vision or idea. And like the essayist, the artist relies on spontaneity, playfulness and sudden intuition to discover new material and a new coherence within it. The creative process, then, is the process of managing these two disparate sides -- the spontaneous creator/imaginer, who relies on his/her natural intuition, and the craftsman/critic, who relies on highly analytical and technical as well as intuitive faculties. As Howard Gardner concludes in his study of aesthetic development, to nurture artistic ability an arts education program should encourage the child's originality as it directs his learning of technical skill.[1]

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[1]Dennie Wolf and Howard Gardner, "Beyond Playing or Polishing: A Developmental View of Artistry," Cambridge, MA: Harvard Project Zero, unpublished.

The Special Needs of the Talented

At the elementary level, an arts program for the talented should give the child direct, active, in-depth experience in all the arts. Too often, an almost exclusive emphasis on gaining technical skill in one art form is a feature of programs at the elementary level. The talented student should have the opportunity to discover his/her potential in each art form, and the relationships among art forms. At the elementary level, children themselves are often preoccupied with technical skill over content. The arts program should balance their interest in producing the final art object by strongly emphasizing the value of the creative process. The school experience can be a leveling process. In his/her desire to be accepted and understood, the talented child may sacrifice originality to more literal, expected responses. At the elementary level, the arts program should encourage the child's originality, and help him/her to understand and value it.

At the secondary level, the talented student should be encouraged to explore many art forms and the relationships between these forms. In addition, he/she should be able to explore particular art forms in depth. He/she should have the opportunity to work in the art form of his/her choice, with the focus and concentration of the professional artist. The talented secondary student's critical as well as expressive faculties should be encouraged. The student should be helped to explore the evolution of style, technique, and thematic concern from an historical perspective and in the development of individual artists. To discover the range of voices and styles available to him/her, the talented student should be exposed to the work of contemporary artists. In addition, he/she should be encouraged to understand (and manage successfully) his/her own creative process: he/she should notice, for example, the

conditions under which he/she works best, the frustrations and anxieties that may arise, and the ways in which they are best handled. Finally, he/she should be encouraged to develop an "internal critic" -- an analytical, critical ability that can be applied to his/her own work.

At all grade levels, the student should be able to acquire the considerable training and practice necessary for a high level of achievement in the arts. Teachers and guidance counselors should be helped to support the talented student, whose anxieties and frustrations may differ from those of his/her peers.[1] To have the example of a role model, the student should have the opportunity to work closely with a working artist.[2] In addition, because the talented student creates with an "ideal critic" in mind (and benefits from recognition), he/she should have ample opportunities to present his/her work.[3] Finally, to provide an ongoing audience, to further develop the student's ability to criticize his/her own work and the work of other artists, and to alleviate the talented student's feelings of isolation, he/she should also have the opportunity to work with other talented peers.[4] Recognition of the special needs of artistically talented students provides the rationale for going beyond the school arts program.

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[1]Barbara Carlisle, "On a Scale of Ten, Where Are the Arts?" Roeper Review 2 (September 1979): 21-24.

[2]Wallace Kennedy, "Minneapolis: Using Community Arts Resources," The National Elementary School Principal (January/February 1974): 78-79.

[3]Joseph A. Renzulli and Linda H. Smith, The Enrichment Triad: A Guide to Developing Defensible Programs for the Gifted and Talented (Wethersfield, CT: Creative Learning Press, 1977), p. 50.

[4]Mary Hunter Wolf, et al, "Curtain Call for the Arts," (National Association of Secondary School Principals) NASSP Bulletin 60 (March 1976): 24.

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Wolf, Mary Hunter, et al. "Curtain Call for the Arts." (National Association of Secondary School Principals) NASSP Bulletin 60 (March 1976): 24.

PART II. IDENTIFICATION

Defining Talent

Identifying Talent

James Undercofler

DEFINING TALENT

Artistic talent can be manifested as a kind of human behavior which has two main components: developing the "statement" and communicating the "statement." Several specific behaviors contribute to these two pieces and must be looked at in detail. The specific behaviors do not necessarily or should not exist alone, but combine and interact to produce artistic talent. There are seven specific behaviors which should be present: imagination/creativity, skill development, flexibility, energy, sensitivity to environmental response, concentration and commitment.

The sources from which artistic statement develop lie in the capacity to release the imagination and creativity of the artist. In this area, the richness of the imagination is crucial. The imagination provides the link to the communication of the artist's statement. Qualities in imagination which lead to work of significance are those unique to the individual and those involving risk-taking which projects such elements as humor, elaboration and "impact," thereby going beyond currently accepted arts criteria. Skill development assists in the communication of the artistic statement. This area includes the psychomotor and physical response domain. One must be able to communicate one's images at some level of effectiveness. The abilities to grow and develop quickly are essential elements of skill development. Flexibility is the ability to shift from one mode of thinking to another with openness and relative ease. Concentration is the ability of the artist to work on solving the artistic problems over time and make clear choices among possible solutions. Energy is the element which supports and reveals an artist's

approach to activity. Sensitivity to one's physical environment and to other persons in group situations provides awareness of applicability and group (audience) response. Commitment is a measure of one's allocation for artistic endeavor.

The interaction of the seven behaviors in development and communication is crucial in defining artistic talent. Imagination/creativity must be present in a fertile state; the ability to communicate through overt expression must be present in either a simple or complex state; one must be flexible to others' ideas and new ideas, at the purely intellectual level or at the completely involved level; concentration is essential in some for achieving and expressing a statement; energy embodies one's approach throughout the artistic endeavors. Environmental response enhances the ability to make choices which provide impact for the artist's statement. Commitment to both development and communication indicates the value an individual places on artistic activity.

The seven behaviors just defined may be applied to specific behaviors within each of the five art areas: music, theatre, dance, visual arts and literature. These specific behaviors should be considered inclusive, not exclusive.

MUSIC - The pupil:

Tries out new and unusual sounds.
Makes up original pieces.
Is able to create musical motives; is able to develop musical motives.
Indicates an ability to perceive fine differences in sound (pitch, loudness, tone, quality, duration).
Can communicate emotional and dramatic situations in sound.
Shows physical ability to communicate sound through a specific means (e.g., voice, instrument).
Enjoys listening to music; moving to music (different styles).
Shows a sustained interest in musical activities.
Displays a sensitivity to style.

THEATRE - The pupil:

Has a sense a humor about self. This implies a certain ability to remove oneself from the situation and analyze the components.
Seeks concrete embodiment through presentational means, that is, responds to acting out the artist's statement in behaviors and conflicts, resolved through acting out, rather than through other arts means.
Seeks way to apply words, to visualize, to musicalize, in space for an audience, to understand a statement.
Looks upon his/her own body as an instrument of expression.
Seeks from all presentational aspects, scenery, lights, costumes and so forth, a further extension of that instrument.
Uses voice effectively.
Uses gestures and facial expressions to communicate feelings.
Is eager to participate in classroom plays.
Is aware of techniques used to evoke emotional responses from listeners - can get people to laugh, frown, feel tense.
Shows a sense of timing when moving a dramatic piece to a climax and a conclusion.

DANCE - The pupil:

Seeks to express concepts through use of body in space.
Uses movement to recreate an emotion or environment.
Is able to explore in movement.
Is able to think of many ways of solving movement problems.
Uses body movement frequently and easily.
Displays grace and fluidity of movement.
Responds with movement to changes in stimuli.
Shows an uncommonly high interest in dance and/or creative movement activities.
Is sensitive to own body.
Is responsive to direction and correction.
Is able to incorporate correction/images into body.

VISUAL ARTS - The pupil:

Is able to formulate complex and interesting problems to which is applied a rich, open process of material manipulation and thought evolution moving toward clean, distilled, energetic solutions.
Combines various art media to express ideas and feelings.
Is willing to try out new materials and experiences.
Shows an uncommonly high interest in visual arts activities.
Indicates ability to perceive form, contrast and mood in the physical environment.
Shows originality in choice of subject technique and composition.
Makes up original art products.

CREATIVE WRITING - The pupil:

Seeks to express feelings, ideas and images through writing.
Demonstrates an original and authoritative use of language.
Is highly sensitive to the sound, rhythm and connotations of language.
Is eager to experiment with many forms of language -- short stories, poems, plays and essays.
Displays keen observation, and has a strong visual and/or aural memory -- can remember exactly the way a scene looked, or what was said.
Displays an uncommonly high, sustained interest in literature and in creative writing activities.
Is eager to read his or her writing to the class.
Is able to concentrate for a long period of time on one piece, and is willing to rewrite to make the piece successful.
Easily incorporates the voice, style or concerns of other writers into his or her own writing.
Can quickly and articulately characterize other people, and is fascinated with (and may successfully mimic) the way other people speak.

IDENTIFYING TALENT

The identification of artistic talent is a many-step process involving many different types of people. To be effective the identification process must involve teachers in classrooms, school art teachers, teachers in the community, parents, school administration, and finally artists in the field. All of these people will need information and understanding of the dimensions of artistic talent and the procedures regarding the identification of it.

The beginning of the process is the narrowing down of the whole population. This must be accomplished through a variety of devices: teacher/peer/parent/school administration nominations, perceptual testing (sound, visual, movement), assessment of creative thinking ability (Torrance Creativity Test, activities in divergent thinking in the classroom), teacher checklists (Renzulli Teacher Rating Scales, others). Use of these measurement devices requires a complete understanding of them by the users. To achieve this understanding, workshops and written material must be available for the involved personnel.

Two notes of caution are necessary. Throughout the identification process, people must be aware that talent indicators will shift and change at different times in the development of the child. There will remain, however, certain characteristics of artistic behavior which will move in and out of prominence in the expressions of the child. The pre-school child who is freely expressing through dramatic play, visual media, movement inventions and musical improvisations may diminish these behaviors when confronted with the peer group. Realism and accurate depiction will become more im-

portant than inventing and fantasizing; inventing and fantasizing will not disappear -- they will become more resistant to discovery. Morever, the preadolescent child will be very careful not to reveal too much feeling in the artistic expression and may even be resistant to technical representation. In both groups, the early school child and the preadolescent, careful and gentle approaches are necessary to uncover potential artistic talent.

The adolescent/pre-adult is more capable of risk-taking; a certain self-expression is expected by this stage of development. However, undeveloped talent does exist in the pre-adult and is often unknown to the individual. Exposures to artistic media and expression, simple involvement in artistic activities, careful observations by adults often reveal high potential talent in adolescent/pre-adults. Therefore, in the identification procedure, nominators must be perceptive about potential as well as manifested behavior.

Once the population has been narrowed down to a manageable size, it is time to bring in the artists. Artists in the field in conjunction with the school art teachers are most capable of identifying developed and undeveloped talent. It must be stressed, however, that these artists and teachers must also train for and understand the process of identification. In their repertory, these artists must have an understanding of how artistic expression changes through a child's life, have accepted a definition of artistic talent based on the aforestated one, have had experience with nurturing their own as well as others' artistic talent. Trained artists are capable of developing activities which will reveal artistic behaviors in their finest forms; they are also capable of assessing the value of these artistic

behaviors. Artists must develop their own activities for assessment. Using activities developed by others often confuses the procedure and clouds the final judgement.

Procedural Model For Identification

1. Developing understanding of dimensions of artistic talent for classroom teachers, school arts teachers, teachers in the community, parents and school administration. Consultants with experience in the field can provide training sessions and written material.

2. Administering first-round identification procedures. These may include nominations, perceptual tests, observation checklists.

3. Training of artists who will administer final stage training sessions with consultants must take place so that effective activities can be developed.

DESCRIPTION OF IDENTIFICATION PROCEDURES

IN THREE CONNECTICUT PROGRAMS

THE EDUCATIONAL CENTER FOR THE ARTS

New Haven, Connecticut

IDENTIFICATION

The Educational Center for the Arts identifies high school students with developed and undeveloped talent in the visual arts, music, dance, and theatre. The following procedure is used to identify students.

1. Students self-nominate and are nominated by school teachers, private teachers, counselors, parents, and peers. Students fill out ECA application forms and submit them to their high school guidance counselors.

2. Applications are considered by a PPT at the local high school. The PPT, which is formed specifically to consider ECA applicants, refers a group of students to ECA for review.

3. ECA notifies students of their review date and asks them to prepare work for their review. The review process has three steps.

   a. Students are interviewed to assess levels of commitment, energy and motivation.

   b. Students demonstrate their skill level by sharing previous work. In addition, students demonstrate their skills, imagination, and concentration by preparing a special ECA assignment which is sent to them in the mail two weeks prior to their review.

   c. Students demonstrate their imagination through spontaneous activities which are presented at the review.

4. ECA makes recommendations for placement at ECA based on the assessment of the review of the student.

5. High schools make final recommendations, and students are placed at ECA.

Activities used in the review procedure are developed by the artist/teachers on the ECA staff. These activities are designed to assess the previously mentioned talent indicators. In assessing underdeveloped talent, the ECA staff looks for high levels of imagination, commitment, and energy with a strong potential for growth in the area of skills. In assessing developing talent, ECA looks for existing skills, concentration, and commitment as well as potential for growth in imagination and flexibility.

TALENT SEARCH AND DEVELOPMENT IN THE VISUAL AND PERFORMING ARTS*
CENTER FOR THEATRE TECHNIQUES
Stratford, Connecticut

IDENTIFICATION

The Talent Search and Development Model of the Center for Theatre Techniques in Education addresses the critical need of identifying students' potential as well as demonstrated talent. The primary purpose of the Talent Search and Development Project is to establish a program which can successfully identify gifted students from among a largely Black and Hispanic urban middle school population.

The identification of gifted students among Black and other minority populations has been one of the major challenges to education for the gifted over the past decade. Traditional identification procedures, including standard intelligence tests, have generally been seen as unsatisfactory. In some cases, the items on these tests contain outright biases against the cultural experience of such students. In other cases, performance on the tests depends on an informational skill level which Black and Hispanic urban students have not always had a fair opportunity to attain, if compared with the types of students whose responses predominate in establishing test norms.

The Project provides a theatre techniques program as an effective identification process for the discovery and nurturance of potential in both the arts and cognitive areas.

*A national model project funded by the U.S. Office of the Gifted and Talented.

The premise of theatre techniques is that there are certain skills which people trained in theatre and its related arts tend to possess which can be useful to any person in the effort to express special talents. For example, people who are successful in the theatre tend to be prolific in the generation of new and different ideas. They are able to concentrate very completely on the activities they participate in so that the goals of these activities can be accomplished. They are able to communicate effectively with other people in accomplishing common tasks. They are highly aware of what is happening in the world around them. Theatre techniques are utilized to help students gain flexibility in social competency so that they perform more effectively in new situations, uncover and develop their talents, and subsequently move from the status of the potentially talented to that of demonstrated achievers in the performing/visual arts and in the classroom.

The Model is <u>developmental</u> in nature. All students participate in a talent exploration phase during which support is given to the students' overall creative growth. For students who wish to specialize in a potential or demonstrated ability area, mentors provide one-to-one interaction, which has been cited as a significant factor in the development of highly gifted and talented people.

The identification process has two distinct stages. The first stage of identification, at the seventh grade level, involves the use of structured instruments in two areas of performance. These areas are creative

performance (as measured by the Torrance Tests of Creative Thinking, Figural Form A) and non-verbal problem-solving performance (as measured by the Differential Aptitude Tests: Abstract Reasoning and Space Relations Sections). More specifically, the 120 seventh grade students at Jackie Robinson School and Roberto Clemente School who achieve the highest average Torrance scores, but who are not accepted for the New Haven Gifted and Talented Program, constitute the selection pool from which students are chosen for the Talent Search and Development Project. Then all members of the selection pool are given the Differential Aptitude subtests. These two subtests are relatively culture fair as they require a minimum dependence on language.

These measures are used for a screening process in which the pool of students is narrowed to about 15% of the school's seventh grade population. This percentage is in contrast to the usual small proportion of students considered in such programs. Since the theatre techniques program itself is used as a method of uncovering and developing special talents, it is important to start with a broad base of students, with the assumption that in a relaxed, open and encouraging environment, the students are given the opportunity to develop the special abilities stimulated by the theatre techniques program - the ability to generate new ideas, concentrate on the completion of tasks, to communicate effectively, and to increase awareness of what is happening around them. The students' progress in the development of these abilities is then observed. Those students who respond most successfully to the theatre techniques activities and who appear to be motivated within the program are encouraged to continue for a full two years. Students who successfully complete the program are then recommended to enter one of the regular

programs for gifted high school students in the city of New Haven.

One of the most important points which must be emphasized about this process is that the theatre techniques program is considered to be an integral part of the identification process. It is not assumed that all students selected in the first screening are gifted in any established sense of the term. It is assumed that the experience of participating in theatre techniques will give the selected group of students an opportunity to show special abilities.

Identification - Talent Search and Development

Stage I:	Initial Screening	Torrance Test Figural Form A
	Secondary Screening	Differential Aptitude Tests - Abstract Reasoning - Space Relations
Stage II:	Theatre Techniques Program	Year 1 Assessment Year 2 Assessment
Stage III:	Reviews by High School Gifted Programs	Independent Study and Seminar Program Educational Center for the Arts

THE CENTER FOR CREATIVE YOUTH

Wesleyan University
Middletown, Connecticut

IDENTIFICATION: AUDITIONS AND PERSONAL INTERVIEWS

The screening committee* meets with each candidate who submits the requisite application. The committee uses a structured interview to determine the student's talent level and ability to benefit from the program. Auditions prepared by students demonstrate their basic skills, and a structured problem reveals their creativity. Students who are selected from the preliminary screening will then meet with a team of three -- a performing artist, a counselor experienced in the arts, and a program administrator who will conduct structured interviews to ascertain commitment to the arts, leadership, verbal presentation and maturity level for a five-week residence program before making a final decision. Orientations, initial interviews, screening interviews and auditions are held at Wesleyan University. Local pupil placement teams review the selection and make the final recommendation for an individual's placement in CCY.

Outline of Procedural Steps in Identifying and Selecting Gifted Pupils

1. Teachers, administrators and peers nominate candidates with developed and underdeveloped talent in art, music, creative writing, drama, and dance. A self-nomination is also accepted.

2. Candidates complete application and recommendations which have been approved by school personnel and prepare portfolios, cassettes, and individual audition projects.

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*The screening committee consists of the director of the Center for Creative Youth, two artists, the instructor/artist of the particular art form, and a guest. The guest is a person whose judgment is respected regarding the student interviewed and may be from the home school, a peer at CCY or another artist.

3. All applications are forwarded to the Director of CCY who is responsible for collecting and coordinating further data and information about individual candidates.

4. Student information is studied by members of the Selection Committee and the Director prior to formal meeting. The Director is responsible for pre-screening to identify those individuals who qualify for scholarship aid.

5. The Selection Committee meets for as many days as necessary to review applications, hold interviews and auditions and render decisions.

6. Results of the CCY Selection Committee are forwarded, in writing, to principals, nominating school personnel and others involved in the process. The local pupil placement team reviews the selections and makes the final recommendation for an individual's placement in CCY.

7. Parent Information and a Student Handbook with complete details on the Center are mailed after selection.

8. Communication links, both personal and by letter and telephone, help provide information for parents of candidates. Orientation meetings are held for parents of selected participants and information sessions for potential participants.

PART III. GUIDELINES FOR DESIGNING AND DEVELOPING PROGRAMS FOR THE ARTISTICALLY TALENTED

by

Task Force Members

Programming for artistically talented students requires considerations that pertain to administrative design and approaches for the elementary and secondary levels. These considerations are summarized in the following guidelines.

A. Administrative Design

1. Establish frequent in-service institutes for the school community for information about the activities of the program. These institutes should provide:
   a. increased understanding of the artistically talented and the aesthetic and creative processes;
   b. increased understanding of the formal and expressive qualities and relationships among all art forms;
   c. increased cooperation and communication between school staff and special programs for the talented.
2. Schedule time during and/or beyond the school day long enough to permit adequate instruction in light of the special needs of the artistically talented.
3. Make available adequate physical space and equipment; include space for dance, music, art studios and stages.
4. Arrange for a flexible purchasing procedure to respond to ongoing program needs.
5. Include professional artists/mentors as members of the working team.

6. Organize instruction for groups of ten or less students of similar interests and abilities for maximum identification and personal interaction between artist/mentor and student.
7. Utilize students as resources for each other.
8. Provide ample opportunities for students to present their work.

B. Elementary Programming

The following guidelines emphasize certain points to consider in programming for the elementary years.

1. Provide an interdisciplinary approach to the arts so that students can discover their potential in each art form and discover relationships among art forms; plan instruction that moves through the various art forms.
2. Adopt a developmental approach for growth in art: from simple to complex, from beginning skills to final work.
3. Structure instruction in sequences that are sensitive to the process of child development in consideration of the relationship of the growth of aesthetic values, social and cognitive development, as well as growth in art.
   a. Design techniques that enhance divergent thinking skills, the creative process, self-expression and creative problem solving.
   b. Provide activities that promote affective growth in feelings of self-worth, self-expression, and self-esteem and interpersonal development.
4. Avoid emphasis on psychomotor skills to the exclusion of image-making. Encourage expressivity and originality as well as technical skills.
5. Encourage respect and value for the materials, supplies, equipment and instruments.

6. Provide instruction to aid students in understanding their cultural heritage.
7. Make facilities accessible for the handicapped talented student.
8. Coordinate a well-planned program of visits for all students to art museums, concerts, lectures, performances and readings with the course of study.
9. Provide opportunities for students to present their work to each other and the public.
10. Plan opportunities for students to meet with professional artists.

C. Secondary Programming

The following guidelines emphasize certain points to consider in programming for the high school years.

1. Provide specific instruction in the techniques of the selected art forms; provide stimulus for imagination and creativity within those art forms.
2. Offer programs in all the arts: visual, music, drama, dance/movement, creative writing; assure interdisciplinary approaches which combine art forms and promote relationships among art forms.
3. Arrange schedules so that students have opportunities to engage in other art forms than the ones they have selected.
4. Design opportunities for creative problem-solving experiences in the major art forms.
5. Structure activities for the development of advanced creative expression.
6. Encourage development of students' analytical and critical abilities of their own work and the work of their peers.
7. Provide experiences designed to foster interpersonal communication as well as emotional growth.

8. Provide understanding, support and appreciation for personal voice/style.
9. Encourage respect and value for materials, equipment and physical facilities.
10. Provide role models of working artists and utilize these artists as mentors, in interviews and workshops, and in other formal and informal interactions with students.
11. Familiarize students with professional artists through biographies and autobiographies which describe the historical tradition of the student's selected art form.
12. Make available guidance and career counseling; provide group discussions to help students deal with their questions about being professional artists.
    a. Help them to develop and to create within their own art forms, as well as appreciate their work as a part of the history of art, to assure a sound perspective.
    b. Provide guidance for their roles as art advocates through leadership activities in which they share and promote the results of their work.
    c. Set up internships, workshops and counseling sessions which introduce students to career options in the arts.
    d. Make students aware of the considerations for conducting the business of art:

        1) legal
        2) management
        3) grant preparation
        4) retailing
        5) presentations
        6) taxes
        7) commercial vs. professional

13. Provide credit for graduation for participation.
14. Throughout all activities, provide an atmosphere free from excessive judgment.

PART IV. PROGRAMMING FOR THE ARTISTICALLY TALENTED

Elementary Level

Joyce Schmidt

Discussion of Special Considerations for the Age Level

Those committed to developing our country's most precious natural resource - our children - must instigate programs that will begin to nurture potential at early stages, before creativity and talent are stifled. This section, therefore, is directed at assisting those who are to be the movers and doers in Connecticut.

Only one of the gifted and talented programs in Connecticut offers elementary school children experiences specifically focusing on the arts. The Norwalk Artistically Talented Program stresses the visual arts. Other programs present the smorgasbord approach, providing a broad selection of enrichment activities that supplement classroom learning, extend the intellectual life of the pupils and introduce specialties, such as arts workshops or museum visitations. Through these programs, artistically talented youngsters are able to work with professional artists on a limited basis. Artists for these workshops may be secured independently or from formal arts-in-education programs.

For example, children in Project CREST of Lebanon and Project Explore of Ansonia have worked with artists from the Eugene O'Neill Theater Center's Creative Arts in Education Program. These artists, who have been especially trained to work in the schools, have assisted pupils and their teachers to complete projects in creative writing, drama, puppetry and music. The

artists supplement the project teacher's expertise and bring a new dimension into the classroom. They integrate not only their talents and skills, but also their artistic processes into the regular educational setting.

In Connecticut, most G&T programs on the elementary level stress learning through the creative process. Their aim is to develop higher levels of divergent, convergent and evaluative thinking. Emphasis is placed on traditional subject matter with ranging degrees of exposure to language arts, visual arts, music and drama.

The participants are chosen for the more traditional programs through classroom and test performances. For the artistically oriented programs, auditions are necessary. Most programs are geared for children from grades 3-6.

Program designs vary depending on availability of staff, space and funding. Most Connecticut programs are designed on the cluster format.

> The cluster design usually features a resource center which services several districts. This differs from the centralized design in size and scope. It usually services elementary children and is staffed by one or more teachers. Depending on the district(s) and the population serviced, this design can be implemented in any form from the simple to the most complex. It offers some of the same advantages of the centralized design, and can provide programs for more students from each school system. It is useful for both rural areas with small school populations and few resources and for large urban systems with many schools and many children.[1]

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[1] Lynn Niro, "Administrative Designs for Programs in the Arts," Task Force Report on Identifying the Talented in the Creative Arts, Robert J. Saunders and Lloyd Schmidt, eds., Hartford, CT: State Department of Education, 1979, p. 28 (out of print).

Another design frequently used for elementary programs is the decentralized design.

> The decentralized design offers programming for the gifted and talented with the local school. The itinerant teacher approach is often used to service several schools within the school district, while these children may be served by a full-time art, music or other arts teacher when assigned to the school. This design can incorporate several approaches to programming for the gifted and talented by having a teacher of the gifted and talented available in the building to provide consultation on programming in the mainstream, to conduct demonstration lessons and to provide direct service to the students. This design is generally successful in suburban communities with only a few schools at each level or in communities with several teachers of the gifted and talented.[1]

The teacher is the key to the success of any G&T program. Careful selection and training of personnel are essential. The teacher of talented pupils must be flexible yet firm. S/he must be prepared to yield to the exceptional characteristics of his/her gifted students and provide a rich, yet disciplined classroom atmosphere that will enable individual pupils to meet their artistic and intellectual needs.

> The role of the leader in creativity training is one of providing a climate that is non-judgmental, of helping each individual to realize personal uniqueness of others. The effective leader is concerned with constantly providing material that stretches the mind, and that also has enough structure to give a foundation for dealing with new experiences... A leader in creativity training must be big enough to get out of the way of people's creativity.[2]

> Teachers, if they want children to be concerned with what the school has to offer, must first show that they are interested in what the children have to give.[3]

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[1] Ibid.

[2] D. Shallcross, "Creativity: Everybody's Business," Proceedings of the 1975 Eastern Regional Conference, Educational Arts Association, p. 17.

[3] E. Drews, "Freedom to Grow," Today's Education (March/April 1975): 21.

Teachers must be able to understand and appreciate the arts process in order to do it justice. It is important that teachers of youngsters gifted in the arts be interested in and exposed to the arts themselves. They must appreciate the performing and visual arts and be cognizant of the unique qualities inherent in the artistically able. They need to be educated in the techniques that develop creativity and provide an environment that will allow their pupils to be themselves and to feel at home.

In instituting programs for the gifted and talented in the arts, one must devise a plan, and seek assistance from colleagues, administrators and parents. Programs must be designed to meet the individual needs of the school and pupils to be served, and should be cost-effective. Local resources and involvement of the entire school community should be involved. Their supportive services strengthen all special activities.

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Drews, E. "Freedom to Grow." Today's Education (March/April 1975): 21.

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DESCRIPTION OF IMPLEMENTATION OF GUIDELINES IN FOUR CONNECTICUT PROGRAMS:

ELEMENTARY LEVEL

CREATIVE ARTS EXPERIENCES FOR GIFTED/TALENTED STUDENTS

CREST

Grades K-6
Lebanon Elementary School
Lebanon, Connecticut

The Lebanon Elementary School designed, developed and implemented a program for gifted/talented students using the broad definition of creative ability.

The CREST (Creative Resources Enriching Student Talents) program is in its third year of operation and was made possible through an ESEA Title IVC Grant in 1977. This program offers to rural children broad experiences not found within their regular classroom and not easily supplied by their parents. There are two components in the CREST program -- the creative arts model and the independent study model.

Talented people are brought into the school to discuss their special talents as well as give performances, demonstrations, and/or workshops. These people include area artists, painters, photographers, poets, musicians, potters, authors, puppeteers, folk singers, dramatists and dancers. Resource persons chosen for instructional purposes are selected because of their expertise in the arts, their creative approach to learning, as well as their ability to relate to elementary school children.

Screening instruments used for talent identification were designed specifically for assessing skills, as well as creativity, by teachers, special

education staff, administrators and consultants. The assessments have been successful in identifying students with demonstrated/potential ability in the arts at the elementary school level. These selected students form a diversified talent pool from which to draw for special activities.

All children referred to the program are administered the Torrance Test of Creative Thinking. I.Q. tests and achievement test scores are used for academic referrals only. Specific instruments are designed to assess above-average abilities within each talent area, taking into consideration the activities that are offered in the program.

The CREST program design for creative arts is adapted from Renzulli's Enrichment Triad Model and includes Type I (Exposure to the Arts), Type II (Enrichment Skill Development) and Type III (Creative Products and Performances) experiences.

Planning the curriculum is an ongoing process during the year and is re-evaluated at the end of each year. Care is taken so activities are not repetitive and remain sufficiently challenging to the advanced student and stimulating to the beginning student. Surveys of students' interests are tabulated each year, and high interest activities are offered in the program the following year. The objectives for good arts programming in each talent area are taken into consideration as well as the target population selected.

The resource people plan mini-courses in their areas of expertise, based on the Enrichment Triad Model. Although most of the course design includes Type III activities, Type I and II activities are necessary. Every mini-

course culminates in an independent or group creative product.

The activities planned include Type I, II and III experiences in ten-week mini-courses in art, music, dance and drama. Children are selected to participate in activities based on potential/demonstrated ability and interest in each art form. Talented children work directly with creative artists who are not only experts in their field but also experienced in working with elementary-age children.

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PROJECT SAGE

Grades K-8
Mansfield Public Schools
Mansfield, Connecticut

The Mansfield elementary schools present a broad spectrum of creative activities for children in grades one through eight. Based on the philosophical premise that the development of interests and abilities in, and appreciation of, the arts leads to a fuller and richer life, the Mansfield Public School System endeavors to bring enriching experiences to all children in the areas of art, music and drama.

In addition, the Mansfield School System attempts to identify those children who may benefit from receiving additional services from specialists in the areas of the arts. It is felt that the selection of children for any particular kind of additional services in these areas should be subjective rather than objective and that participation should be determined by a high level of interest and/or demonstrated talents or by recommendation from someone who is in close association with a child and who believes that the child will benefit from the experience.

Project SAGE encompasses a broad range of subjects including math, reading, science and visual and performing arts enrichment programs. The following SAGE programs provide concentrated experiences in the arts:

Mime, Movement and Music: All students in grades K-8 have the opportunity to participate in this six-week unit. Activities allow students

to explore all kinds of possibilities of movement related to time, space, force and flow. Students create their own individual and group mime which is performed on stage with musical improvisation. Those students with a special interest in this area have an opportunity for more extensive work, which ends with a school and parent presentation. In addition, fifth, sixth and seventh-grade students at the local middle school have an after-school program of mime, movement and music which meets once a week.

Musical Plays: One musical play is produced each year at each of the three elementary schools. Participants are exposed to several art forms: acting, art (scenery, costumes, programs), vocal music and instrumental music (recorders, bells, percussion). Productions have included Gilbert & Sullivan's The Mikado and two original musicals written by two local residents whose presence at some of the rehearsals gave an added dimension to the activity.

Play Writing: Students are involved in writing, staging and directing their own plays or musicals. They have the opportunity to work with a resource teacher or a local playwright in developing their ideas. Short musical numbers are composed by the same or other interested children under the direction of the music teacher.

Play Productions: A resource teacher is available to assist classroom teachers with the production of plays and skits. The classroom teacher and resource teacher may work together over a period of eight to ten weeks to develop a production, or the classroom teacher may just enlist the assistance of the resource teacher in such matters as how to change scenery, where to get costumes, makeup, positions and movements of a child

on stage or voice projection and facial expressions.

All six-week units meet once a week for approximately forty-five minutes. Kindergarten and first grade children meet for about thirty minutes. Children involved in developing a presentation for parents or the school meet twice a week for forty-five minutes.

Specific outcomes that are anticipated from the program of creative activities are:

1. increased body awareness;
2. greater control over movement and expressions;
3. improved ability to solve problems and arrive at new ideas;
4. greater confidence in one's self and one's abilities;
5. appreciation of the creative process and the various art forms.

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A Profile of a Program for the ARTISTICALLY TALENTED UPPER ELEMENTARY STUDENT Norwalk, Connecticut

Frances Hall

The following statement is a general description of a specific program for the elementary child, the Artistically Talented Program in Norwalk, Connecticut. It includes a brief summary of the purpose of the program, how it is introduced, teacher and student responsibilities, as well as samples from the curriculum, and information about some practical aspects of the program. It does not include identification of students, selection procedures or funding.

The Program for the Artistically Talented in Norwalk provides an opportunity for developing the creativity and originality of qualifying upper elementary students. The program helps students discover and make use of their particular creative abilities as well as better understand their potential. With an in-depth study of drawing and painting, we seek to increase their awareness of their world as a source for their ideas and visual symbols, while they experiment, invent, imagine, explore, select and evaluate through their art experiences. We strive to give them a challenge to work at a high level of artistic performance, using media which are not a part of their classroom or regular art program.

An Overview

At the beginning of the year the teachers discuss briefly with the students what they might expect in the program. We talk about why they are in class, what they will be doing, the art media with which

they will be working, and their responsibilities as part of the special art class. Within a studio atmosphere, the student has freedom of movement, choice of subject matter, selection of materials and responsibility for his or her performance and clean up, under the guidance of the teacher.

In cooperation with the director of the program, the teachers work out arrangements for schedule, space and storage with the principals in each school. Materials and equipment are ordered and maintained throughout the year. Exhibitions also are prepared by the teachers during the year or in connection with spring art shows in the schools as well as in the community.

Public relations is always a crucial factor; a good working relationship botn with the parents involved and with the teachers from whose classes the students are released is essential to the success of any special program. Also, it should be noted that a firm and objective procedure for the selection of students is advisable in order to answer responsibly the many questions that arise from other students, parents and educators.

Program Content

Drawing and painting activities, comprising the major study of the Norwalk Program, are structured to allow for as complex a solution as individual ability and understanding make possible.

Demonstrations given throughout the year cover a broad area of drawing and painting knowledge. Students are continually challenged by more complex composition, technique, design, color schemes and ideas.

For beginning students, greater emphasis is placed on the interpretation of an idea; for advanced students, emphasis is placed on coordinating the interpretation of an idea with the use of elements and principles of design (line, form, color, texture, space, balance, contrast, center of interest, unity).

Drawing, basic to painting, is used throughout the year to increase the student's awareness and skill of observation as well as the ability to create good composition and finished drawings. Tools used for drawing include pencil, charcoal, marking pens, pastels, craypas, conte crayon, bamboo brushes and ink, on a variety of surfaces.

In some of the classes students maintain a sketch book during the year, drawing with pencil both natural and man-made objects from observation. These drawings then can be appreciated for themselves or be developed into subjects for paintings and design problems.

Students work continually throughout the year with acrylic paints. They develop paintings from subjects of their choice, searching for original ideas, trying various styles and techniques. Each individual prepares a plan or several plans of a subject and enlarges the composition onto a canvas board with pencil or paint, then completes the painting. They work from memory, imagination or observation, creating

still life studies, landscapes, seascapes, action figures, some favorite theme, or whatever they find of interest to them.

At times, specific painting or design problems are presented by the teachers to introduce techniques or to exercise and stimulate original thinking. Such problems might include some of the following:

1. Design a map:
   a. a treasure map
   b. showing the knowledge stored in your brain
   c. showing adventures of a bee gathering nectar.
2. List as many uses as you can think of for a TIRE:
   a. select one of these uses from the list and make a painting of it.
   b. make an abstract painting showing the tire as the main theme of the painting.
3. Create a city:
   a. make a pencil drawing of an arrangement of assorted sizes of small boxes, as you observe it.
   b. using your imagination, turn the boxes you have drawn into city buildings of various kinds.
   c. add other things to be found in the city to complete the scene.
   d. complete your painting with a palette of your choice.
4. Make drawings of the inside of fruits and vegetables and other natural objects. Use a magnifying glass to see the finer details. Select one or combine several of the drawings to make an abstract painting.
5. Design your name:
   a. draw the letters of your name in as many styles as you can think of or invent.

b. arrange your name in a design on a surface (paper, cardboard or canvas board):

(1) repeat your name each time in a different style and size.

(2) arrange the names in various positions.

(3) cover the entire area of your surface.

c. choose a color theme.

d. paint the design.

6. Make one drawing or plan; paint the same plan three times, each time representing or showing a different mood:

exciting	angry	mysterious
quiet	silent	dreamy
sleepy	noisy	happy
funny	stormy	sad
hot	cool	rainy

Practical

The practical considerations of any special program vary among the schools of a system, depending on many matters and situations, but there are some common concerns.

The time and place for the classes are closely related and must be worked out at the beginning of each year with the principals. Places range from cafeterias and gymnasiums available to demountables or rooms shared with other special programs. The time, which for our program is sixty minutes the same day every week, often must be planned around reading, science or gym, adjusting to the classroom schedule.

Class size is advisably kept small for a studio atmosphere and intense learning experience, no more than ten or twelve students. The Norwalk Program, which is set up for third, fourth and fifth graders, allows for the juggling of separate classes by grade, or third/fourth, fourth/fifth, even third/fifth combinations. The arrangement of grades necessarily depends on the number of students qualifying each year at the three levels. Any combination has proved satisfactory.

Studio activity requires a wide and open work area with room to move about, for example, to stand back to view work in process on the easel. Large tables are ideal for painting space, but sometimes one and a half or two desks for each student have to suffice. There are also spaces needed for laying out paint supplies and equipment. Storage space is required in order to have materials at hand for the program. Since Norwalk teachers travel to several schools, work and storage space with a sink or available water, as well as space for drying racks to hold work in progress, are provided in each school.

Materials and equipment for drawing and painting include such items as the drying racks, cabinets, easels, gesso, mediums, and paint, brushes, painting knives, mat and canvas boards, large papers and assorted drawing media, paint shirts, water cans and water pails where needed and, of course, newspapers.

Evaluation

For the most part, evaluation for each individual student is ongoing -- while a project is in process and at the conclusion of a project.

During class time, as the students work, teachers can observe their strengths and needs, determining ways to reinforce the strengths and meet the needs. Some of these needs are ways to elect a theme or idea, how to create a composition, and encouragement for inventive use of color and texture and for expression of feelings in their paintings.

Evaluation of the program itself is realized through both student and parent questionnaires used every two or three years in order to reach all who participate. Comments have proved supportive but also challenging as we seek to provide a program for the very capable and self-motivated artistic child.

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CREATIVE ARTS IN EDUCATION

Eugene O'Neill Theater Center
Waterford, Connecticut

Programs for the Talented in the Arts

The Eugene O'Neill Theater Center's Creative Arts in Education Program is dedicated to the concept that the arts can apply to, and expand, the entire educational process. The creative process need not be an "extra" in education but can be tailored into activities that enhance teaching and learning by integrating the arts into regular basic classroom curricula.

Creative Arts in Education (CAiE) serves children and adults, and individuals and groups, with and without exceptionalities. It serves school systems and community programs throughout Connecticut and consults to programs throughout the United States. During the 1979-80 school year, CAiE specialists conducted over 2,000 workshops in more than 80 schools, reaching approximately 25,000 children.

Creative Arts in Education consists of several components: an intensive graduate course for teachers accredited by Connecticut College; follow-up training to the course in which teachers work with artists to plan and direct classroom activities; on-call sessions where artists conduct workshops in classrooms; an artist training program designed to prepare artists for in-school work; in-service workshops for teachers and student teachers; workshops for parents; auditorium performances; an Advisory Council which brings together school board members, artists, teachers, parents and adminis-

trators; an outreach program which brings arts experiences to children and leaders in community agencies and neighborhood centers; an arts-in-education newsletter and a Summerarts Day Camp.

Creative Arts in Education serves talented youngsters in the arts through a school's enrollment in the program. Activities are tailored to the needs of each group. Most workshops are held on site, while others take place at the O'Neill Theater Center.

The following Creative Arts in Education programs are of special interest in teaching the artistically talented:

1. Artists in the schools - Trained professional artists are available on an ON-CALL basis to assist teachers in all arts areas (puppetry, drama, music, photography, movement, creative writing, clowning). Focus is on the child's creative personality. Experiences in the arts are designed to give expression to the child's imagination through the discipline of an art form while helping him/her to develop his/her individual talents.

2. Visits to the O'Neill Theater Center - Visitors are able to observe O'Neill projects such as the National Theater of the Deaf and the National Theater Institute in action as they train or rehearse. A guide tours them through the O'Neill facilities and lectures on careers in theater. Follow-up workshops with a CAIE artist may be scheduled during the visit, as well.

3. After-school Workshops for Children - After-school and Saturday enrichment programs, during which artists provide talented youngsters with concentrated arts experiences, including play production techniques and performances, are available at the O'Neill Center and may be scheduled at specific school or community sites.

4. Summerarts Day Camp - This camp stresses theater techniques while providing campers with a broad spectrum of experiences in the arts. Children ages 7-12 work with artists from the regular CAIE staff as well as talented visiting professionals.

5. Graduate Course for Educators - Education 403S - Creative Arts in the Classroom - is a four-credit course accredited by Connecticut College and led by the Arts in Education staff of the O'Neill Theater Center and visiting artists.

   The course is a hands-on approach to the creative process as it relates to classroom teaching and learning. There are intensive daily workshops with staff artists in puppetry, clowning, writing, visual art, drama, movement and music, and the interrelationships of these media. Participants in the course develop teaching strategies incorporating the principles and experiences of creativity explored in the classroom.

   Creative Arts in the Classroom meets each summer for three weeks, Monday through Friday, 9:00 a.m. to 2:30 p.m., at the Eugene O'Neill Theater Center in Waterford, Connecticut.

6. Workshops: Artists conduct a variety of arts workshops thoughout the year specially designed for teachers, parents and administrators. In-service programs are tailored to meet the individual needs of each school. They may be planned as a one-time presentation, a weekend program or consecutive weekly sessions stretching over a designated period of time. They may be held at the O'Neill Center or at a location selected by the participants.

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PART IV. PROGRAMMING FOR THE ARTISTICALLY TALENTED

Junior High/Secondary Level

Frances Bennett and Thomas Reid

Discussion of Special Considerations for the Age Level

Program Format: Pull-out, Cluster or Regional

Program formats fall into three categories: a traditional or "pull-out" plan in which an itinerant teacher visits individual district schools once a week for a few hours; a cluster plan in which one school serves as a focus for a group of schools and resources are pooled; centralized facilities in a larger geographic entity, operating from a specific building during specific hours and for a large group of students with a large professional staff.

Most programs opt for a regional scope because more students are provided with more opportunities under expert tutelage with the financial advantages of a regional plan. Some pull-out programs at the secondary level suffer from a lack of size, expertise, insufficient exposure to a discipline, and poor opportunities for peer communication. A cluster plan offers more stimulation because students from several schools meet using shared facilities and funds.

Connecticut secondary programs opt for something which is regional in scope. Not only are more students provided with more opportunities under more expert tutelage, but also the financial advantages of running such a facility are obvious.

> The centralized design is a concept in programming which can serve the needs of the gifted and talented by drawing students from many school districts to a central location. They can be either statewide or regional. The statewide program is usually offered during the summer months. Students are given the opportunity to develop their talents through intensive training programs and to interact with students throughout the State.
>
> The regional center offers a wide range of facilities and a staff of specialists for those school systems being serviced. The center can specialize in one specific area or provide options in many talent categories. Many centers provide interdisciplinary experiences as well.[1]

Scheduling

Options for scheduling include a pull-out from classes during the school day, a separately scheduled section during the school day apart from academic classes, after-school programs, and summer study. The most effective scheduling method for secondary schools has been found to be when the students are separately scheduled for the program apart from academic areas. Such scheduling avoids after-school obligations and provides blocks of time for students to pursue their particular interests and talents. Pull-out scheduling can create conflict between the academic classroom and the talented programs because of the disruption of class attendance by the student. Summer study provides an excellent but short scheduling option for a talented arts program, if financially available.

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[1]Lynn Niro, "Administrative Designs for Programs in the Arts," Task Force Report on Identifying the Talented in the Creative Arts, Robert J. Saunders and Lloyd Schmidt, eds., Hartford, CT: State Department of Education, 1979, p. 31 (out of print).

Art Forms Offered

On the secondary level, the art forms offered in Connecticut are music, drama, dance, visual arts and creative writing.

Staffing

Programs in the arts have been able to combine expertise found in mentors who have completed the requirements for standard certification in public school education with professional artists who have spent time in their medium and have expertise in it, but lack standard certification in public school education. These professional artists need to be persons dedicated to their own art and to teaching talented youth about it.

Funding

Many of the public school programs have had seed money from federal or private sources and then have managed state funds to maintain the programs. Private institutions in Connecticut and the nation charge high tuitions which limit student participation to those who can afford the cost. Some noteworthy schools have been supported by private organizations and have built endowments so that students have no expenses.

Interdisciplinary Component

Several programs have an interdisciplinary component where students who specialize in one art form are encouraged, one day a week, to elect another area and learn about it. The musician, for example, would spend one portion of the week sculpting or painting. Such interdisciplinary aspects of programming have not been more widespread because of the limited time for instruction in the

areas of specialization, the student artist's wish not to spend time in another area, and the cost of materials which prohibits cross-fertilization.

Many schools list trips to museums and concerts as part of their offerings, recognizing art forms with emphasis on the best of a particular art form. Such exposure provides students with models; models can also be presented on a daily basis, for example, with high quality art reproductions and records of good music available on site.

Leadership Project

One Connecticut program has a leadership project as a component. (See Secondary Programs: Center for Creative Youth.) This component in a program for the artistically talented enables students to:

(1) share ideas from their training in the arts with their home schools and communities;
(2) act as ombudsmen for the arts in their community;
(3) offer performances at exhibits throughout the community and state;
(4) visit elementary schools and share their abilities with those younger than themselves.

In summary, programming for the artistically talented on the secondary level requires serious consideration of the format, scheduling, staffing, art form offerings, interdisciplinary opportunities, art form models and leadership component.

DESCRIPTION OF IMPLEMENTATION OF GUIDELINES

IN THREE CONNECTICUT PROGRAMS:

JUNIOR HIGH

SECONDARY LEVEL

CENTER FOR THEATRE TECHNIQUES IN EDUCATION

Middle School Level
New Haven, Connecticut

Talent Search and Development in the Visual and Performing Arts

The Talent Search and Development Model addresses the need of identifying potential as well as demonstrated talent among a largely Black and Hispanic urban middle school population. Consideration of potential is especially important in this kind of setting as traditional identification procedures may fail to locate many gifted and talented youngsters. The present model is based on the findings of a previous model developed by the Center under the direction of Mary Hunter Wolf.

The Project focuses on the middle school level which represents a crucial stage in actualizing potential talent. Program sites are in New Haven at Jackie Robinson and Roberto Clemente Middle Schools. In addition, adoption sites are located in several school systems throughout the United States. In New Haven, the Model is an integral component of the city's Comprehensive G&T Programs and feeds directly into its high school programs, the Independent Study and Seminar Program and the Educational Center for the Arts which serves the region.

The Project consists of a preliminary screening for talent followed by a support/extended identification phase which provides selected students with creativity exploration through theatre and related arts.

Theatre techniques are utilized to help students gain flexibility in social competency so that they perform more effectively in new situations, uncover and develop their talents, and subsequently move from the status of the potentially talented to that of demonstrated achievers in the performing/visual arts and in the classroom. Thus, the Model is developmental in nature.

In an open, encouraging environment, students are given the opportunity to develop certain special abilities: (1) the ability to generate new ideas; (2) the ability to concentrate on the completion of tasks; (3) the ability to solve problems effectively; and (4) the ability to be aware of what is happening in and around themselves. All students participate in a talent exploration phase during which reinforcement is provided in their area of indicated ability while simultaneous support is given to the students' overall creative growth.

Throughout the program, opportunities for specialization in either potential or demonstrated ability areas are available on an individual basis to all participating students. Resource people from the community as well as the Center for Theatre Techniques in Education and the Independent Study and Seminar Program act as mentors to provide one-to-one interaction, which has been cited as a significant factor in the development of highly gifted and talented people.

These activities enable Project students to:

1. Develop their thinking processes by expressing themselves through academic, artistic, dramatic, musical, and literary forms.

2. Establish themes drawn from the students' experiences which can be depicted through these forms of communication.

3. Foster conceptual thinking in transferring the essential ideas in one form of communication to another form.

4. Enter the high schools with positive attitudes towards their abilities and interests.

5. Develop these abilities and interests to the full extent of their potential.

Curriculum

The visual and performing arts offer an effective means to investigate the possibilities of giftedness because in these forms the whole person is called upon to exercise a total absorption in task completion, to comprehend and utilize the nature of the medium and its accompanying materials, and to collect the resources of self and others in the problem-solving process. In this work the participant cannot escape experience and experiencing and because the design is theatre-based, interacting with other participants.

Students meet with a teacher/leader for at least three hours a week involving a sequentially set number of activities which are derived from theatre training and the rehearsal process. These activities are organized around four content-objectives:

1. Learning how to enter and share a learning community through exercises which for successful execution require sharing, ordering, commitment to group success and individual participation. This sense of community appears in the increased ability of the group to act on problems set before it, in the livelier relaxed manner with which these individuals interact and then in the greater willingness to share ideas and/or materials. The by-product of this atmosphere of community is designed to carry over into the group's normal day-to-day functions.

2. Exploring and sharpening individual powers of concentration through exercises in recall and sensory exploration of objects. In this way, each member of the group will be introduced to, and begin to incorporate into the self, new ways to deepen powers of concentration. Through practice the individual will be able to bring forward at will a state of active readiness without tension or distraction.

3. Learning to own, release and actualize one's imagination. These areas require sensitive management and planning on the part of the instructor. Children are often dependent on images and ideas derived from television or seek peer reassurance by "copying." A successful beginning is to individualize the problem giving a secret "What if?" exercise such as, "What if I were 30 years old?" or "What if I had been born a kitten instead of a child?", then developing these speculations in the form of a story or acting out in pantomime, or drawing, or movement, or sound. Here the facilitator offers different ways to share - to write down the story, to tell it to others, and so forth. Through clues supplied by the children's imaginings, ideas for further development or areas needing encouragement become apparent. The adaptation to the individual child is essential in order to encourage willingness to share imaginings with others, to explore situations more acutely and to risk more sensitive self-expression for development and solutions.

4. Developing and sharpening environmental awareness in two phases: (1) the awareness of one's personal equipment - sensory experiences, sense of oneself in space, maximum physical extension and so forth and (2) outward relation to the outer world through sensory perceptions, awareness of significant elements in surrounding environments (the room, the school, the community, and so forth). An individual should be enabled to move more expressively, employ the senses with greater awareness, and become more conscious of the relationship between self and the environment and its attributes.

   As a result of these practices, each group member will discover (1) how to uncover and use effectively her/himself as a learning instrument, (2) that different tasks are often best accomplished by different styles of learning and different teaching strategies and will incorporate these strategies into her/his repertory, and (3) how to uncover for her/himself and the observer areas of special interest and talent.

Using this approach, the student with latent talent is more likely to enjoy the learning experience, gain confidence in the ability to solve problems and begin to discover from a self-referenced perspective his/her own areas of talent.

Program staff meet regularly with parents and classroom teachers and with all students on an individual basis to share and continually assess student's progress.

Identification and Evaluation

These two areas are described in some detail under the designated sections in this report. So just a word in summary here.

Identification and Evaluation in a developmental model must correlate particularly as emphasis is placed on real world outcomes. The generalized quality that the Talent Search and Development Project works toward is most succinctly described as flexibility in social competence. An important aspect in the development of a potentially gifted child is the ability to assess quickly the elements of any situation and to use all resources available including one's own self-as-instrument to achieve things that are of value.

Evaluators of educational programs for culturally diverse children have long stressed this position. It is assumed that the acquisition of a general social competence will allow a child to approach any new information with more productive attitudes and behaviors, and this one skill

is more important to development than the acquisition of any specific set of other skills. Social competency should in turn lead to improved performance on other measurable indicators which are used to evaluate program effectiveness: (1) measures of formal cognitive ability, (2) measures of achievement in academic skills, (3) motivational and emotional measures. In addition, the major purpose of the Project is to work with students who show indications of high potential in order to develop their talents and to determine whether they are appropriate for future participation in regular programming for gifted and talented students. Hence an important measure of success is whether a greater proportion of students who participate in the Project eventually qualify for, and participate successfully in, regular programs for gifted students.

To this end, the Program staff has developed a Student Assessment Checklist which plays an important role in documenting the development of students in the four content-objectives. By rating students it is possible to measure the extent of growth from one interval to another and ultimately over a two-year period. Moreover, a link can be shown between program activities and real world outcomes. The Student Assessment Checklist is shown in Appendix I.

In order to make these techniques available to other educators and to affect the education of other gifted and potentially gifted students, the Model Project implements a local, state, regional, and national dissemination plan consisting of: a local advisory board, parent and teacher meetings, participation in conferences, scheduled visitations to

Project sites, and training sessions in techniques and strategies specific to the Project.

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THE EDUCATIONAL CENTER FOR THE ARTS

Grades 9-12
New Haven, Connecticut

The Educational Center for the Arts (ECA) is a semi-separation high school program for talented students in the arts. Students who are selected to attend ECA spend one half of their school day in their local high school and one half of their school day at ECA. Approximately one hundred and fifty students from fifteen New Haven area towns study music, theatre, dance or visual arts. Students receive full high school credit, quarterly grades, and evaluations.

The ECA program objectives are:

1. To develop a student's technical and imaginative skills in his/her specific field.
2. To develop a student's sense of how his/her art form relates to other art forms.
3. To make each student aware of the vocational and educational options possible in his/her art area.

The staff at ECA consists of a full-time director and guidance counselor, four half-time department heads, and ten part-time artists.

The ECA program takes place in a renovated synagogue designed to provide studio space for dance, music, the visual arts, and an experimental theatre.

A student who qualifies to attend ECA participates in one program: theatre, dance, music or visual arts. Students are placed in classes

based on their existing skills and their potential to develop new skills.

Dance students study ballet and modern dance. Students work to develop continuous concentration, commitment and energy. As students progress, they take responsibility for self-awareness, articulation, and correction. Sensitivity to themselves and others is developed and combined with choreography and performance skills.

Music students study music theory and develop skills in writing, listening, analysis, voice and composition. All students participate in chorus and work in ensembles on classical, jazz, contemporary and original pieces. Performances for peers and the public are required.

Theatre students study character development, mime, voice and movement. Scene study classes provide an opportunity to study classical and contemporary plays, both as actors and directors. Original theatre pieces may be developed and presented.

Visual Arts students work with a variety of materials in the process of making, seeing and creating original, meaningful objects. Sculpture, photography, painting and collage projects are designed to encourage students to integrate technical competency into a growing personal vision as an artist.

ECA has a strong commitment to students working on projects which involve more than one art area. Projects are developed which make meaningful connections between a student's own art expression and other art forms. Students are scheduled for interarts activities on the recommendation of the program staff.

Career counseling and information on colleges, conservatories, and fine art schools are provided by the ECA guidance office. During the Fall, numerous college and art school representatives are scheduled to visit ECA and meet with students interested in continuing their arts education. Professional artists visit ECA throughout the year

to share their work and answer student questions about careers in the arts. The guidance counselor and artist/teachers assist students in preparing audition pieces and portfolios as part of their application to schools and college art programs.

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THE CENTER FOR CREATIVE YOUTH

Grades 9-12
Wesleyan University
Middletown, Connecticut

THE OVERALL GOAL OF THE CENTER FOR CREATIVE YOUTH

To develop the young artist on the many levels needed to become a thinking artist who can effect changes in the role of the arts in his/her community.

PHILOSOPHY OF THE CENTER FOR CREATIVE YOUTH

Genius, in truth, means little more than the faculty of perceiving in an unhabitual way.

-- William James
Psychology, pub. 1892

The Center for Creative Youth focuses on individual student growth in leadership and the arts. Students who participate in this program increase their creative and basic skills within their own art, gain understanding of the philosophic and creative processes in their art and in all art disciplines, increase their leadership skills through understanding of group process and increased verbal skills, and come in contact with high level visual and performing artists. Contact with three levels of mentors fosters individual development. Each individual becomes a part of a residential community in the arts for five weeks. Counselors, recent college graduates with a commitment to the arts, work in classes and live in the dormitory. Career artists teach skills classes using a continuum of individually designed problems.

Performing and visual artists, with world-wide reputations, give presentations at Wesleyan's Center for the Arts and share the realities of a career in the arts in informal workshops with the young artists.

The Center for Creative Youth views the talented student in the arts as a developing artist. The young artists in the program are challenged by a continuum of structured problems and encouraged not only to make art but also to analyze and evaluate it. A thinking artist with highly developed skills can create and also effect changes in the role of the arts in the community.

The following statements summarize the approach which pervades all aspects of the Center for Creative Youth:

To stimulate individual students' growth in creative and basic skills within an art form and among art forms through problem-solving situations in the arts.

To stress the unique capabilities which the artist/mentor brings to the problem-solving situation. Artists not only look to the possible options for solution and evaluate them, but they also draw on personal expression, emotion and intuition.

To make the extensive facilities of the university community available to high school students in a unique public school-college partnership.

To identify the young artist who is capable of understanding the process and philosophic implications of creating an art form and increase his/her ability to communicate this knowledge to others.

To develop knowledgeable, articulate, responsible leadership for the arts.

To provide young artists with career models of contemporary performance and visual artists.

To provide young artists with the opportunity to experience being an advocate of the arts in their community.

PROGRAM ACTIVITIES

The Center for Creative Youth is a program for Connecticut and New England high school students entering grades 10 through 12 in the autumn who have demonstrated, either developed or underdeveloped, talents in music, dramatic arts, dance, creative writing, and the visual arts. For five weeks, 135 students study with professional artists in an intensive residence program at Wesleyan University. The students are selected for developed and underdeveloped talent based on: teacher nominations (Pupil Placement Teams in public schools), peer nominations, autobiographical data on commitment to the arts, and an audition. Artistically talented students who exhibit a combination of the following characteristics benefit greatly from the Center:

Skills - technique and mastery in an art form
Commitment - time spent pursuing an art form
Imagination/Creativity - ability to synthesize known solutions and ideas with fresh new approaches to solving problems
Energy - self-motivation and autonomy in pursuing personal commitments
Flexibility - ability to respond to different approaches and ideas

Selected young artists make a full-year commitment composed of two phases:

- in summer, a residency from Sunday, July 6 to Saturday, August 9, 1980
- during the school year, two arts symposia at Wesleyan University and an arts leadership project conducted in local schools or communities, guided by the CCY staff

Each student chooses one of the areas of major interest listed below in which he/she will participate daily in an intensive three-hour session. In addition, each student participates in daily two-hour interdisciplinary sessions combining art forms. Professional artists/mentors conduct the classes; noted performing artists do workshops and performances; and

counselors with a commitment to the arts supervise the dormitories and weekend activities. Each experience is designed to increase the skills and broaden the students' experience in the problem-solving of various art forms.

MUSIC -- Professional artists/mentors provide extensive study in both instrumental and vocal music. Students perform in small ensembles and participate in individualized instruction in ear-training, music history, music theory and composition. Emphasis is in the areas of classical, jazz, contemporary, and electronic music. Each musician is given the opportunity to perform at the concert level.

On each weekday morning during the five-week session, from 9:00 to 10:30 a.m., classes in music theory and composition are held. Each student is able to increase his/her knowledge of the basic materials of music and their application to composing music. The students work at their own level of accomplishment in some of the following areas: rhythmic drills, sight-singing, conducting, ear-training, scales, intervals, chords, melodic and harmonic writing. Advanced level students have an opportunity to compose and perform an original composition in one of a variety of forms and styles. The students have access to Wesleyan's electronic music studio and on occasion will have lectures and demonstrations in Ethnomusicology, Folk Music, Electronic Music, and Music History from members of the CCY staff as well as from distinguished guests.

From 10:30 a.m. to 12:00 noon, practice and rehearsal sessions in a variety of chamber ensembles including woodwind, string, brass, vocal, piano, and jazz combinations are available to students. The various elements of music performance are stressed: phrasing, articulation, dynamics, intonation and ensemble interpretations. At various times in the summer each student will share a performance with the group as a whole. Distinguished musicians are invited to coach the ensemble program. These artists/mentors are valuable role models for young musicians.

VISUAL ARTS -- In a professional workshop milieu, the visual arts program emphasizes drawing using a variety of media: pencil, charcoal, pastel, watercolor, brush and ink and acrylic. The students solve a series of problems using observation of line, form, color, texture, scale and composition in both realistic and abstract styles. An exhibit, organized and juried by peers, is part of the learning process. The artists/mentors encourage critiques and the understanding of historical perspective.

The three-hour morning class in visual arts is based on a problem-solving curriculum. Each week there is a broad, open-ended artistic challenge or "problem" to solve in the students' own way by Friday for an informal show in the studio. Each day there is a

more specific problem in class related to the week's problem. Ideas and skills are developed at the same time. The students keep a sketchbook-journal that they work in daily. Slide presentations are prepared each week which analyze the problem and the ways it was solved by master artists. The students see other art related to what they're doing. The Davison Art Center at Wesleyan houses a fine art library and an outstanding print collection. Plans are made to visit other museums in the area. The students learn to discuss their work in a group critique and to select work for a show. This leads to a mid-summer and final student show, chosen by the peer group.

The problems will be solved with two-dimensional media. The students start with drawing, dry and wet media, black and white, and color. One week's problem centers around color, including doing some of Josef Alber's color studies with Color-Aid paper. Another week is devoted to painting with acrylics. Each week a different group of 10 students works on an etching problem (intaglio printing from a metal plate) in Wesleyan's print shop. Each summer, the problems focus around the exhibits and guest artists available.

Throughout these explorations, the students will concentrate on trying to find out what and how they individually want to draw and paint, to discover forms, relationships and meanings that are important to them. As artists, they will eventually want to define and redefine their own tasks. The CCY experience will help each visual artist to do that, and to acquire the skills with which to do it.

THEATER -- The theater program includes work in voice and movement for stage, character and scene study, pantomime and basic techniques of Stanislavsky method of acting. Both process and performance levels will be experienced. Professionals also provide workshops in technical theater and costuming for actors.

The drama mentor makes a concerted effort to share professional training, experience in the field and to nurture the discipline, control, and hard work that make the individual actor a unique performer. Each student has the opportunity to perform scenes studied, prepared, and critiqued by peers. Texts which are a valuable resource for this class are Great Scenes from the World Theater, Vol. I, edited by James L. Staffensen and Vol. II, 1965, Avon Books. Several trips to summer theater performances are part of the learning process.

DANCE/MOVEMENT -- The dance program provides instructions in classical and contemporary techniques including ballet, modern, jazz, and ethnic dance. Students work daily to develop performance skills through improvisation, composition, analysis and notation. Each person has the opportunity to choreograph and perform an original piece.

In the morning session of three hours (9:00-12:00), classes begin with work on basic body alignment and movement principles and correctives. This work then carries over into technique class, either modern (Cunningham) or ballet. The last part of the session is spent exploring choreography. A portion of the session is spent in the rehearsal of works and preparation of a CCY student dance concert.

Each summer a major dance company is in residency at Wesleyan. Master classes and workshops are provided as well as concert-level performances. The CCY dancers are involved in each of these processes. The students also attend selected dance performances in the region.

CREATIVE WRITING -- In creative writing the emphasis is on increasing skills to be used in both fiction and non-fiction writing. A visiting poet, playwright and novelist will work closely with the students. Much individual and group critique will be provided by the artists/mentors. A literary magazine produced and juried by student writers is part of the learning process.

The creative writing students investigate various forms of writing and explore different techniques useful to any student of the creative writing process. Each student is asked to maintain a journal in which thoughts, ideas, feelings, random images, and dreams can be noted down and utilized further. In addition, a number of writing exercises are used. These exercises are designed to increase awareness of narrative, character development, structure, and style.

Artists/mentors with experience in writing fiction, non-fiction, poetry, and play writing work with the students in small groups. Each student takes part in the Writer-Reader Conference held at Wesleyan each summer. In addition to improving the craft, the realities of publishing and the business of being a writer are explored.

INTERDISCIPLINARY WORKSHOPS

The unique part of the CCY program takes place after lunch every weekday from 1:00 to 3:00 p.m. and on Saturday mornings, when the students are able to choose from various interdisciplinary projects combining the various art forms: dance, visual arts, theater, writing poetry and music. The offerings each year are different and depend on the companies, artists and faculty members who will be in residence at Wesleyan. In 1979-80, for example, the offerings included the following:

1. Gamelan
2. Folk Music
3. Puppet Design and Construction
4. Creative Theater Techniques
5. The New Soundscape

In this part of the program, the students take their theater, dance, visual arts, creative writing, and music talents and combine them in new and unusual ways with the other art forms. The key words are experimentation, imagination, and creativity.

LEADERSHIP IN THE ARTS

The Director keeps in contact with the students by mail, by phone, or in person throughout the following school year to offer advice, encouragement, and leadership. Two reunion symposia, one in the Fall and one in the Spring, allow the participants to report on the success of the projects and gain energy and understanding from each other. The friendships made during the summer and the support gained from becoming a member of a statewide artistic community made up of individuals from diverse backgrounds are renewed at that time.

Weekly leadership sessions, including exercises in communication skills, decision-making, and discussions of how groups interact, are designed to help the students argue for arts programs and think more critically about their own work. The commitment a student makes to the Center does not dissolve on the last day of the program. Participants are required to plan and carry out a leadership project during the school year -- anything from directing a school play to approaching community leaders for greater financial support for the arts. Each student chooses a project which will focus attention on the arts in his or her community.

These are some CCY leadership projects which were quite successful. Each student accomplished more in the arts with his/her project than he/she had ever done before:

Nora began, organized, and was fully responsible for the publication of the first literary magazine in her high school. She included poetry, prose, and artwork submitted by the student body. She had the special education students handle the printing.

Jodi taught creative dramatics each week at a nearby elementary school. She also directed children's theatre productions for that school.

Stacey interned as an arts therapist at a private local psychiatric hospital. She worked in the visual arts with severely disturbed adults.

Roger won first prize in the Hartford Community Youth Art Renaissance for a painting which he has donated to his school.

Siobhan attempted in every way to produce "For Colored Girls Only" in her town. Her final product was "The Hobbit," which was the first time that a show had been produced totally by students.

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PART V. EVALUATION OF PROGRAMS FOR THE ARTISTICALLY TALENTED

Discussion

Models

DISCUSSION OF SPECIAL CONSIDERATIONS FOR EVALUATION IN THE ARTS

B. Joan Hickey

Why are the Time, Effort and Professional Expertise Spent on the Evaluation of a Program for Artistically Talented Students an Essential Tool for its Continued Development?

Evaluation is an important tool in the development and continued existence of programs for the artistically talented. In order to understand this statement, attitudes toward the arts in society and schools need to be analyzed.

Historically, schools have been viewed as places where individuals can acquire the tools for economic and social mobility. The work ethic which pervades our technological society is concerned with productivity and efficiency rather than leisure, acknowledgement of the senses, or the playfulness which is the forerunner of the creative experience. The school experience, composed of neatly scheduled blocks of time and rigorous requirements in English, math, science, social science, and foreign languages, leaves little time for the arts. Meeting measurable objectives and requirements is the passport through the system which is presently organized to certify and select. The public school system does not at present serve the needs of the artistically talented individual.

In the past, the national polls have reported that the majority of parents prefer schools that emphasize the three R's and strict discipline. Only 33% of the U.S. population think it is important "to know something about great leaders in art and literature."[1] In most public schools, visual arts and music are the first to be eliminated when administrators and board members are faced with budget cuts. Leaders of programs battle for the artistically talented by constantly devising strategies to convince decision-makers of the value and contribution these programs are making to the artistic development of the very talented. Those planning and developing programs for the talented in the arts must be keenly aware of the prevailing attitudes in the United States today toward the arts. These same attitudes which inhibit the development of arts programming in the regular school curriculum will be manifested by those individuals who vigorously oppose programs for the artistically talented. It is these values and attitudes which too often shape the actions of decision-makers in schools supported by public funds.

In addition, increased inflation and the high cost of energy portend a spirit of economic conservatism in public spending for the 80s. The decision-makers imbued with the values of a technological society will continue to demand a concrete product in the industrial sense in exchange for the public's investment in educational programs. Evaluation experts in education will continue to attempt to reduce the educational

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[1] Americans and the Arts (New York: National Research Council of the Arts, an affiliate of Louis Harris Associates, 1974), p. 22.

process, the complex, rich process of total human development, to objectives that can be measured. An evaluation design which reports the concrete measurable outcomes of an arts program, as well as the judgmental information, is essential. Advocates of programs for the artistically talented must acknowledge that support for these programs is a minority viewpoint, and this support must be marshaled with a planned strategy. Evaluation provides the core of information for these reports. Therefore, a sound evaluation format, built into a program for the artistically talented, is essential.

Future Support for the Artistically Talented

There is, however, some leadership at the national level which could contribute to changing these attitudes. In the comprehensive study, Coming To Our Senses: The Significance of the Arts for American Education, the committee proposes that cultivation of the arts be recognized as a defining element of the last of three inalienable rights. David Rockefeller, Jr. reports:

> First things first, as John Adams said so wistfully in his now famous letter to Abigail: "I must study politics and war so that my sons may have liberty -- liberty to study mathematics and philosophy, geography, natural history, naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music architecture." Now, however, the time has come to fulfill Mr. Adams' dream -- not because we can now afford it, but because, as a more mature nation, we must acknowledge an historic and crippling error. The truth, implicit in the current culture boom but which United States education policy has yet to embrace, is simply this: Full human development requires that the pursuit of pleasure and enlightenment be at one with the drive to economic and physical security. Training, in, about, and through the arts is essential to learning both how to live and how to make a living.[1]

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[1]David Rockefeller, Jr., Coming To Our Senses: The Significance of the Arts for American Education, The Arts, Education and Americans Panel (New York: McGraw-Hill Book Co., 1977), p. 50.

Other changes are occurring. Throughout the United States, the 80s should bring a breakdown in rigid male and female stereotypes in the arts as larger numbers of Americans choose careers which reflect their interests and skills in a job market protected by equal opportunity regulations. In the past decade, parents and counselors would advise male students not to pursue the arts as a way to make a living and female students to pursue the arts because they would not have to earn a living. Each art form -- dance, music, visual arts, theater, and architecture -- had stereotypes which are gradually being recognized as myths. Creative problem-solving and an awareness of esthetics are being viewed as criteria of leadership for both males and females. As advocates of programming for the artistically talented, we must continue to foment these emerging attitudes through cogent reporting to decision-makers.

In a 1974 Louis Harris Poll, 89% of Americans agreed that the arts are important to the quality of life.[1] Frequent themes of the media are lifestyle, the arts and leisure activities. In a recent New York Times article entitled, "Wanted: A New Policy for the Arts in Education," David Rockefeller, Jr. urges institutional policy-makers to promote the arts and esthetic values in schools today in addition to basic skills.

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[1] Americans and the Arts, p. 27.

> We advance this idea not in opposition to the back-to-basics movement, but in the conviction that the arts properly belong among the basics. Rather than being something apart from the three R's, we say the arts should be used as powerful aids for teaching them. Beyond this, we see a crying need to expand the concept of literacy to include the language of gesture (theatre), image (visual arts), sound (music), movement (dance), and space (architecture). Extraordinary powers of discrimination are required to guide us through the buzzing confusion of contemporary America. There is no more telling indictment of our schools than that they concentrate on word skills to the almost complete neglect of the non-verbal.[1]

If these attitudes are developing, we, as advocates of programming, have a responsibility to provide excellent opportunities for young artists and to increase the visibility of our programs for the artistically talented. One way to increase the visibility is through a carefully constructed evaluation. From this data, clear effective ways to communicate the strengths and successes and the continued development of our programs can be devised. Our diverse public and decision-makers composed of parents, the students themselves, school personnel, local and state Boards of Education, advisory boards, representatives of government and policy-makers at the local, State, and national level can be affected by this informed, clear communication.

Special Problems in Evaluation of Programs for the Artistically Talented

Although evaluation can play a significant role in the acceptance by the public of a new program, the arts present problems for evaluators. One problem centers on the need to measure both craftsmanship and expression. Howard Gardner in "Development of Artistry" clearly articu-

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[1]David Rockefeller, Jr., "Wanted: A New Policy for the Arts in Education," New York Times, 22 May 1977, p. 16.

lates the familiar paradox of the artist: "On one hand, he is the master, a skilled craftsman-critic, paring, honing, judging, and refining. On the other hand, he is the free-spirit, the childlike original who gives expression to experience with rare spontaneity and directness most adults have shed or forgotten."[1]

Well-defined programs for individuals with artistic talent, energy, commitment, and skills provide opportunities for nurturing creativity and perfection of artistic abilities and skills. To draw skillfully, prepare an etching plate, reproduce a series of dance movements exactly, project the human voice through a large space, or keep a writer's journal with detail and diligence -- these are activities which must be simultaneously harmonized in an atmosphere which enables young artists to dream, to experience their unique perceptions of human experience, to play, to ridicule the cliched exercise, to intuit, or to capture the feelings of the moment in their media. The first element of the artistic process, the use of tools and methods, can be measured by the common product-oriented evaluation models; the latter, however, requires analysis of judgments which the artist makes regarding what is pleasing or makes sense to him/her. Both categories of the artistic process, the craft and the expression, are essential to report in a realistic review of programs for the artistically talented.

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[1]Dennie Wolf and Howard Gardner, "Beyond Playing or Polishing: A Developmental View of Artistry," Cambridge, MA: Harvard Project Zero, unpublished, p. 1.

Ben Shahn refers to the artist as two people: the producer and the imaginer; the critic of inexorable standards. If we agree with Gardner that the basic components of artistic participation are communicative skills, symbol use, sensitivity to media, craftsmanship and critical facilities, craftsmanship is the only element which can be described easily in the behavioral objectives or measured-in formats useful in statistical analysis.[1] To date, imagination has escaped statistical measurement by researchers. An additional problem in evaluating programs for artistically talented students is that often a problem-solving approach is used, and individual objectives are designed for each student. The following sample student objectives are based on goals and expectations for theater students at the New Orleans Center for Creative Arts.

I. Sample Student Objectives (Beginning)

   A. Demonstrate an ability to discuss a drama performance in terms of structure, acting, characterization, stage environment, director's concept, and historical and theatrical relevance.

   B. Demonstrate the use of line, shape, space, movement, texture, rhythm, light, color, and sound.

II. Sample Student Objectives (Intermediate)

   A. Perform two modern monologues exhibiting exact knowledge of beats, motivational units, actors' and directors' concepts.

   B. Exhibit the ability to project the voice effectively; pronounce given words, sentences, and paragraphs clearly and spontaneously.

III. Sample Student Objectives (Advanced)

   A. Perform selected scenes with emphasis on dialogue, energy transferal, and picturization.

   B. Perform a 15-minute piece from a modern, classic, comic, or serious work.

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[1] Ibid, p. 9.

Some behaviors are products which can be observed and expressed easily in behavioral objectives. However, many demand the overall critical evaluation of a sympathetic nurturing artist/mentor. The Program Guidelines show that it is crucial to the growth of the young artist to individualize these expectations and provide criticism and personal judgments of an artist/mentor.

Toward the goal of evaluating both craftsmanship and expression in art forms, numerous evaluation designs have been adapted for programs for the artistically talented. The guideline is to choose a design which generates the essential information for continuous monitoring of the program for individual student growth and program improvement, as well as reporting to the various publics involved in the decision-making process. A good resource is found in Joseph Renzulli's publication from the Leadership Training Institute, A Guidebook for Evaluating Programs for the Gifted and Talented, Office of the Ventura County Superintendent of Schools, Ventura, California, 1975. These models take into account that artistically talented programs develop highly individual objectives for each artist, nurture the development of higher mental processes, and place as much emphasis on the affective as on the cognitive thinking skills.

The following guidelines by Dr. Renzulli are basic criteria to keep in mind in researching and synthesizing an evaluation format for a program for the artistically talented:

1. To discover whether and how effectively the objectives of a program are being fulfilled.
2. To discover unplanned and unexpected consequences that are resulting from particular program practices.
3. To determine the underlying policies and related activities that contribute to success or failure in particular areas.
4. To provide continuous in-process feedback at intermediate stages throughout the course of a program.
5. To suggest realistic, as well as ideal, alternative courses of action for program modification.[1]

The Guidebook describes in detail the Key Features Evaluation System, a systematic procedure for identifying the major components of a program for the gifted which reflects "ideally-conceived educational practices for exceptionally able students."[2]

What Is The Value of Evaluation As A Tool for Program Development and Acceptance?

The process of evaluation is costly, both in salaries and time, which takes away from the learning process. Responsible professionals developing a new program must carefully determine the role evaluation will play in the positive development of the program. Once the data has been collected, it can be used in a variety of formats to inform, report and increase the visibility of a program for artistically talented to assure funding.

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[1] Joseph S. Renzulli, A Guidebook for Evaluating Programs for the Gifted and Talented (Ventura, CA: Ventura County Supt. of Schools, LTI pub., 1975), p. 6.

[2] Ibid., p. 23.

The evaluation of a program for artistically talented individuals is a basic requirement in the development of a new program. Planners of a new concept in educational programming want information in order to improve their efforts; they must report growth to the participants, progress to parents, effectiveness to school personnel, and provide articulate, concise information on results to decision-makers in charge of both spending and appropriations for the budget. In addition, the image and the degree of understanding of a new program by the general public will have a major impact on the duration of the program in public schools.

In A Guidebook for Evaluating Programs for the Gifted and Talented, Dr. Joseph Renzulli says, "The general purpose of evaluation is to gather, analyze, and disseminate information that can be used to make decisions about educational programs. Evaluation should always be directed toward action that hopefully will result in the improvement of services to students through the continuation, modification or elimination of conditions which affect learning."[1]

Unique Ways Evaluation Data Can Be Shared And Reported To Enhance The Learning Process In The Arts

The arts, in order to come alive, must be shared -- paintings exhibited, poems read, music performed, a scene acted. The data collected with a humanistic evaluation format properly presented, combined with

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[1]Ibid., p. 2.

the results of talented young artists' work, can contribute to the building of a coalition of advocates who value and are responsive to the arts. The following evaluation data and tools for measurement can be put to work in challenging strategies for the development of programs:

1. Communication Links

   Excellent examples of the components of an evaluation which build communication links with parents, school administrators and teachers outside the program are used in the Norwalk Public Schools. In both the academically talented and the creative child program for grades 4-8:

   - selection teams are composed of citizens of varied interests, art specialists and non-art specialists;
   - individual parent conferences are a major way to report progress;
   - exhibits of the children's art work and results of their projects are displayed in schools and the central office;
   - all classes welcome visitation;
   - care is taken to use identification and evaluation tools that are not biased toward lower socio-economic groups and therefore exclude those individuals with underdeveloped talent, i.e., non-verbal creativity tests based on local standards;
   - in-service training is an important feature in disseminating the results of the program;
   - care is taken to harmonize the program for the talented with the organization of the total school.

2. Exhibits

   A sample test from CREST, an elementary program in Lebanon, CT, has been included in the Appendix. Sample objectives from this evaluation are:

a. Children will exhibit and share products and performances with their parents, peers and/or community as a result of their participation in a variety of experiences.

b. Children will demonstrate an increase in productive creative thinking as measured on the Torrance Test of Creative Thinking, creative products, and teacher observations of creative abilities.

Each of these objectives increases community understanding of the CREST program.

3. Performance Tours

Numerous arts programs look outside of their programs to seek accreditation and documentation of their high standards of excellence. Programs accept the challenge to share the arts statewide through touring activities. Special performances created at the highest artistic level provide both social challenge and educational benefits to local schools. When the performance tours are an essential part of the evaluation design, they provide learning experiences for young artists and high visibility for the program.

4. Self-Evaluation: The Artist as His/Her Own Critic

Many projects in the arts use self-evaluation as a tool for program evaluation. Self-evaluation on the part of the student in visual and performing arts is a valid learning experience. Critiques of performances, portfolios, dialogues with artists/mentors, checklists, written explanation of an artistic endeavor presented by the student, or journal-keeping are valuable tools for learning to think critically about artwork. A student's choice in making art is as important as the execution of the medium. Explanations, oral or written, by a student/artist help him/her refine new ways of approaching problems and think clearly. Activities in self-evaluation are a distinct part of the artistic learning process. Self-evaluations help a young artist articulate just how the program is facilitating his/her learning. Testimony by students is convincing data which contributes to the refinement, development and reporting of the program.

5. Sustained Commitment as a Criterion of Success for Artistically Talented Individuals

Artists who have attained success and the identification procedures recommended in this document emphasize commitment over a period of time as a major characteristic of the artistically talented. Follow-up studies of young artists who have participated in programs especially designed for the talented are useful tools for evaluation and documentation. Many high school programs in the arts follow the artistic and career development of their graduates as an indicator of effectiveness of the program offerings. Reports should inform constituencies of the continued artistic interest of

past participants. No educational experience can take the total credit for something as complex as human development; however, excellence in programming that is differentiated, individualized, and personal renders positive results which reinforce the need for intervention at this age and show long-lasting results. Howard Gardner in "Beyond Playing or Polishing: A Developmental View of Artistry" indicates that the youth from 11 to 13 and on is a full participant in the artistic process and its criticism. The child at this age has:

-- Emergence of basic categories of adult thought (decline in egocentrism)

-- Internalization of thought

-- Reflectivity

-- Capacity to think hypothetically and to confront choices.

The child challenges educators to provide:

> Transition from strict competence to a re-combination of craft with self-expression; the acquisition of critical tools as well as articulated personal tastes and standards without paralyzing feelings of inadequacy.[1]

Strong commitment to the arts by individuals begun at this age and continued is an accurate indicator of success of a program.

6. Arts Leadership Projects in the Community

Special programs value and nurture the arts advocacy role young artists can play in the community as they continue to build their personal artistic skills. In addition to a comprehensive arts curriculum many programs give students the opportunity to develop their communication, decision-making, and group action skills. Students initiate art courses at elementary schools and senior citizen centers, organize and promote arts festivals and arts exchange programs, sponsor arts field trips, develop multi-media projects, and bring professional artists and performers to their schools and communities. These projects demonstrate leadership, enhance the arts throughout the community, and are strong public indicators of the effectiveness of the work of a special program for the artistically talented.

7. Collecting Evaluation Data and Informing the Community

In New Britain, Connecticut, a comprehensive program for the talented in the arts is evaluated by collecting data on student, parent, and artist/consultant questionnaires. Combined with individual progress reports done for each student by the teachers reporting on cognitive and affective objectives, these data provide a basis for decision-making.

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[1] Wolf and Gardner, p. 12.

In conclusion, many of the elements of an evaluation format for a program in the arts discussed can be woven into the daily learning activities. Evaluation strategies can be devised which enhance each young artist's program and learning experience. The data then must be organized in a variety of ways to be reported. In addition to enjoying an enriching artistic experience, the members of an informed community take action to support the arts for the talented.

A SUMMARY OF

WAYS TO REPORT EVALUATION RESULTS TO THE COMMUNITY

- Collect important data on your arts program.
- Share it with members of the community in a format each can value and appreciate.

I. Provide parents with:

- questionnaires
- performances/exhibits
- reports with comments and objectives achieved
- reports of credit hours earned
- invitations to visit the project
- individual conferences
- parent meetings
- newspaper articles, slide and videotape presentations

II. Provide students with:

- newsletters
- certificates of merit or awards
- reports of credit hours earned/transcript
- peer and artist reviews and critique of artistic work
- performances/exhibits
- ratings by artists/mentors based on objectives
- personal recommendations for college and competitions

III. Provide school personnel with:

- visitation opportunities
- surveys
- conferences/dialogues
- reports on achievements of participants
- discussions
- classroom reports and photo essay containing quotes by students
- plans for integration of the program into the regular school schedule
  - -- student leadership projects
  - -- student-led sharings of the arts
- in-service workshops
- formal reports prepared by outside evaluators

IV. Provide Boards of Education and advisory boards with:

- slide presentations
- student testimony
- formal reports on program achievements from both program staff and an outside evaluator

V. Provide the general public with:

- newspaper articles
- opportunities for visitation
- slide and video presentations
- newsletters
- performances/exhibits

*Positive personal experiences are shared with others; good news travels fast!

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SAMPLE EVALUATION DESIGNS

Model 1. O'Connor Design

Model 2. Connecticut Talent Search and Development Evaluation Design

Model 1. O'Connor Design

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EVALUATING GIFTED PROGRAMS IN THE ARTS

Edward J. P. O'Connor

In discussing the evaluation of gifted programs in the arts, we start with the assumption that it is essential to focus not just on the outcomes of student achievement, but on the structure and functioning of a program as a whole. While the interaction of student and subject matter is at the heart of the learning experience, many other variables impinge on this process, and either foster or inhibit its realization. In this context, we will examine the following questions and suggest models for the evaluation process: Why do evaluation? Who should do the evaluation? When should evaluation take place? What is examined? How is it examined?

To establish further the perspective upon which this chapter is based, it should be noted that we are not concerned here with evaluating "giftedness" as such. The process and criteria upon which giftedness is identified and assessed are dealt with elsewhere in this volume. We are concerned here with the process for evaluating the means by which giftedness in the arts is given the opportunity to flourish. Essentially, this process does not differ greatly from that by which any arts education programs might be examined, except to recognize that there may be differences in the level and pace at which students work compared with others of their age, and in the greater emphasis that may be placed on the development of problem-solving skills in gifted programs. These need to be accounted for in the evaluation process.

Purposes of Evaluation

Braskamp and Brown have defined the purposes of evaluation in concise terms:

> The first is to communicate to others what the art education program is like. The evaluation is intended to present the diversity and complexity of the program, the successes and failures, including the differing value perspectives of a variety of audiences.
>
> The second...can be to provide specific information about the program because a decision regarding its future is necessary. How much should a program be expanded or cut?...
>
> The third...may be to provide a means by which feedback regarding the program's intents, activities, and/or student outcomes is provided to the curriculum director and the arts-in-education staff. The intent of evaluation in this purpose will often be positive, with the evaluator being supportive by suggesting ways to improve an existing program rather than to show the proof of the worth of a program.[1]

A fourth purpose is comparison. Is one approach superior, more effective, more efficient, or less costly than another? Does one approach lead toward different objectives than another?

A final purpose is validation. Is a program accomplishing what it purports to accomplish? Are real needs, in fact, being met?

Responsibilities for Evaluation

In response to the question of who should do the evaluation, there are three alternatives. One is self-evaluation by the program staff; two

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[1]Larry A. Braskamp and Robert D. Brown, "Accountability for the Arts," in Evaluating the Arts in Education, Robert Stake, ed. (Columbus, Ohio: Charles E. Merrill Publishing Company, 1975), pp. 64-65.

is evaluation by outside experts; and three is a combination of these two -- a team approach. The latter usually is superior. The staff members have an intimate knowledge of the program, and the consultants bring the expertise in assessment methodology. All persons then feel a responsibility for the success of the evaluation, and are likely to participate willingly and cooperatively.

The Evaluation Schedule

Evaluation must be accounted for at various stages in a program. In fact, it is virtually an ongoing process.

First, it must be accounted for with the initial definition and design of the program. The evaluation design should be part of the program design to assure that measurable outcomes are anticipated and that the kinds of data that must be gathered throughout are identified so that data-gathering, in fact, does occur when necessary. Pre-testing, for example, must be pre-planned. Many an opportunity for comparative data has been lost because evaluation was considered to be a procedure that occurs at the end of a program.

Second, evaluation must be accounted for with the definition of the program objectives. Measurable outcomes must be defined in concrete, observable terms. Objectives that are vaguely stated are impossible to assess.

Third, evaluation must be accounted for with ongoing data-gathering during the course of the program as activities take place: anecdotal records, in-class observation, attendance records, monitoring of particular activities, records of student progress, etc. The use of video equipment to record activities for review at a later time can be a great asset.

Fourth, evaluation must be accounted for with the systematic testing and treatment of data. When quantitative data are treated, the questions to be answered by testing must be defined; appropriate testing instruments must be selected or devised; they must be administered at the appropriate times; and data must be treated by appropriate statistical procedures to provide confidence in the results. Similarly, process or problem-solving assessment must be rigorously defined and analyzed. Steps in the successful performance of process must be specified; videotaping or systematic observation by which process is examined must occur when activities take place; and comparative analysis must be performed according to appropriate process, interaction, or other relevant criteria. Interviews should occur at times when persons are in the best position to react, compare, or summarize. All of this must be preplanned.

Finally, evaluation must be accounted for in the interpretation of the results, and the application of the results back to the design and objectives for any necessary program modification.

Evaluation Design

The evaluation design determines what is to be examined. Evaluation, essentially, is the art of asking questions. Models, in the form of sets of variables, provide the framework of a design for deriving questions. The following are appropriate to programs for the talented in the arts: program variables, learning variables, and problem-solving process/interaction variables.[1]

Program variables: Programs are not static, but occur as a series of interrelated events. An appropriate model for examining program variables has been given by Arensberg and Kimball: event analysis.[2] This model may be applied to the program as a whole, to individual classrooms, or to specific activities. The following variables comprise the system of event analysis:

Time -- sequence, rhythm, and pacing in activities or over periods of varying activities

Space -- physical area and arrangements, use of space, social relationships within space

Personnel -- attributes and responsibilities of individuals; interaction and relations between individuals, including communication and initiation-response

Structure and Process -- the content, methods, materials, and activities in the organization of the program compared with the stated objectives

Function -- the interrelationship of elements in the ongoing program

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[1]Other models are presented in Robert Stake, ed., Evaluating the Arts in Education.

[2]Conrad M. Arensberg and Solon T. Kimball, Culture and Community (New York: Harcourt, Brace and World, 1965), p. 328.

Learning variables: To examine a learning situation characterized by the individual responsibility of teachers in determining instructional objectives, and by varied individual responses from students, the criteria of the Taxonomy of Educational Objectives may be employed.[1] By asking questions related to specific points on the taxonomy, and by associating observed responses with appropriate categories in the learning process, it is possible to determine the extent that learning is evidenced at both the affective and cognitive levels. The difficult area of affective response is made as objective as possible by focusing on perception, through which students explain why they have responses that lead to particular expressions of values and interests. The taxonomy provides an appropriate standard for assessing an innovative program. The following categories comprise the taxonomy:

AFFECTIVE

Receiving -- awareness, willingness to receive, controlled or selected attention

Responding -- acquiescence in responding, willingness to respond, satisfaction in response

Valuing -- acceptance of a value, preference for a value, commitment

Organization -- conceptualization of a value, organization of a value system

Characterization by a value or value complex -- generalized set, characterization

COGNITIVE

Knowledge of specifics -- terminology, facts

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[1] Benjamin S. Bloom, Taxonomy of Educational Objectives - Handbook I: Cognitive Domain (New York: David McKay Co., Inc., 1956), pp. 62-207; David Krathwohl, Benjamin Bloom and Bertram Masai, Taxonomy of Educational Objectives, A Classification of Educational Goals - Handbook II: Affective Domain (New York: David McKay, Inc., 1964), pp. 177-192.

Knowledge of ways and means of dealing with specifics -- conventions, trends and sequences, classifications and categories, criteria, methodology

Knowledge of universals and abstractions in a field -- principles and generalizations, theories and structures

Comprehension -- translation, interpretation, extrapolation

Application

Analysis -- elements, relationships, organizational principles

Synthesis -- production of a unique communication, production of a plan or proposed set of operations, derivation of a set of abstract relations

Evaluation - judgments in terms of internal evidence, judgments in terms of external criteria

Process and interaction variables: Virtually all creative arts activities involve a problem-solving process, leading from the conception of an artistic objective, through the weighing of alternative solutions and techniques, to the completed work, whether that be a dramatic scene, poetry, painting, musical score, or choreography. In many cases, the successful completion of a work also may involve interaction with others in the process. Following is a set of observation variables for examining the problem-solving and interaction processes:[1]

Nature, purpose and objectives of the activity

Sequence of actions within the activity

Initiation and response -- purpose, direction, and degree of communication, both verbal and non-verbal

Role -- leadership, cooperation, intra-group status, receptivity to differing roles and role change, constraints

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[1]Edward J. P. O'Connor, "Racial Interaction in an Arts Education Project," paper presented at the New England Music Educators In-Service Conference, Springfield, Massachusetts, October 28, 1979.

Skills, knowledge, and understandings required to carry out actions

Quality of actions -- critique and self-evaluation

Continuity -- relation to prior and subsequent activities

Disruptions -- interruption of the flow and rhythm of the action, lack of common concepts, differences in customary behavior, inability to participate, unwillingness to participate, hostile attitudes, conflicting peer relations

Data Gathering and Analysis

In answer to the question of how these variables may be examined, we should bear in mind the axiom that the information one obtains is limited only by the questions one asks. The more questions asked, the more information one gains. This must be done systematically if it is to be done thoroughly and consistently. There are a variety of tools available: questionnaires, interviews, observation checklists, anecdotal records, students' projects, and records of meetings. Information may be obtained from program staff, students, administrators, parents, and anyone who has knowledge of the program.

The content of a program is represented by instructional objectives. While there are those who feel that behavioral objectives are not appropriate to programs stressing creativity in the arts, there is evidence to show that, indeed, the creative problem-solving process may be defined in terms of observable behaviors. The evaluation of behavior may be done in two ways. First, teachers usually are responsible for defining their own instructional objectives and are in the best position to determine the extent to which students have met the objectives. The more

specifically and concretely the objectives are stated, the more feasible it is to evaluate behaviors. An evaluation instrument may be designed that incorporates teachers' objectives and asks them to indicate whether students' achievement has exceeded, met, or not met the teachers' expectations for each objective. This may be done for a class as a whole or for each student.

For example, in the program description of the Center for Creative Youth,[1] the following general objective was stated: "Each student will increase his/her creative and basic skills within his/her own art discipline as determined by increased productivity and quality of work." Instructional objectives, defined by instructors to fulfill this general objective, included the following (as examples):

> The student will be able to draw figures in action, showing body movement. (Art)
>
> The student will be able to represent a variety of characters ranging from comic to tragic. (Drama)
>
> By the end of five weeks, the student will complete a choreography incorporating techniques learned in class. (Dance)

Of course, it is essential that such objectives be defined at the outset of the program.

Second, behavior may be evaluated through observation, either by teachers or an evaluator. This requires that the evaluator be thoroughly familiar with the objectives and principles of program activities. These become the basis for the design of observation checklists and critera for process/interaction analysis. In examining the process of a learning

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[1]Connecticut, Elementary and Secondary Education Act, Title IV-C, Wesleyan University, Middletown, 1977-.

activity, the evaluator may determine whether appropriate principles have been followed that would lead to the successful completion of the activity.

For example, in the Arts Component of the New Haven Title VII project,[1] the principal instructor defined the following steps and principles for the development of an improvised dramatic sketch into a completed scenario for video-taping: develop the basic story or plot; define the characters; define the situations; determine the reasons for certain occurrences; determine the motives for certain actions; identify the relationships between people; define the role of characters; and determine the circumstances of events. The scene then may be rehearsed, blocked, and staged. The instructor, the evaluator, or the students themselves may determine, through observation, whether or not these principles have been met or, if they have not, at what point the process has broken down.

In addition to the assessment of objectives through a rating scale and the observation of process, further information may be obtained regarding program variables, learning variables, or process/interaction variables through questionnaires and interviews. Questionnaires are valuable for obtaining comparative answers from respondents and for soliciting information from persons not readily accessible in person. For example, after the summer program of the Center for Creative Youth, parents were asked on a questionnaire to indicate (among other things)

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[1]Connecticut, Emergency School Assistance Act, Title VII, 1974-.

any of the following changes they had observed in their children as a result of the program: a) talks more about the arts; b) is more verbal in general; c) is more outgoing with others; d) has developed his/her friendships; e) shows greater independence in pursuing activities; f) has improved his/her work in his/her art form.

Interviews allow for greater depth in answering questions. By structuring an interview, comparative answers may be obtained as readily as on a questionnaire. In addition, the respondent generally is more willing to go into detail to explain a response. The opportunity to question further, to follow up a line of thought, and to permit the respondent to introduce unsolicited information is an advantage of the interviewing procedure. When an evaluator demonstrates to people that their opinions and judgments are welcome, valued, and important to the evaluation, they are refreshingly candid, forthright, and honest. The semi-structured interview, therefore, can be one of the most valuable evaluation tools. (See page 106 for a sample interview schedule.) The results of interviews can be treated both quantitatively and qualitatively. The percentage of persons making a particular response can be determined, for example, and unique views or recommendations can be identified.

In the interview process, the evaluator may ask a series of questions of students that reveal the extent and nature of the learning experience in the arts according to the variables of the Taxonomy of Educational Objectives. For example, students in the Dramatic Arts Program

for Technical Students received an intensive instructional course in Shakespeare, including attendance at a performance at the American Shakespeare Festival Theatre in Stratford, Connecticut.[1] Nearly all had never before attended a play of any kind. At the conclusion of the project, they were asked whether they would choose, given an equal opportunity, to see a play or television. Virtually all responded that they would prefer to see a play, and were able to explain their reasons for that decision in analytical terms. That is, they were able to discuss details of the experience of viewing a theatrical or a television production. This is evidence of the internalization of a new value, and of the exercise of the cognitive skills of analysis and evaluation. Similarly, students at the Center for Creative Youth, after experiencing activities in art forms other than their own, expressed a new respect for these fields.

In the cognitive domain, student achievement can be assessed by asking questions in interviews that reveal students' abilities to critique by analysis, determining principles and the application of those principles to the creative process. For example, students might be asked: "How would you analyze a work in your field? What would you look for? Can you describe the process by which a work is completed? If you were to teach another student in your field, how would you proceed?" At the Center for Creative Youth, instructors have noted that within the first week of class, students have entered readily into the critique process.

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[1] Connecticut, Elementary and Secondary Education Act, Title III, State Department of Education, 1967-70, in cooperation with the American Shakespeare Festival Theatre.

It is this ability on the part of students to analyze and synthesize that is at the center of the evaluation of a program for the gifted in the arts. The nature of arts activities is such that individual and unique responses are desired. We cannot test a class uniformly to determine if all students have mastered the same material. Rather, we must look for the skills and insights that individual students have gained that allow them to develop as creative artists. And we must look at the structure of the program as a whole to be certain that the optimum circumstances are provided to permit and encourage this growth to prosper.

NOTE: The text, Evaluating the Arts in Education, edited by Robert Stake, contains an extensive annotated bibliography on the subject.

Interview Schedule

Artist-Instructors and Counselors

A. What concrete evidence is there of student growth in the following seven areas? Please, cite specific illustrations.

1. Leadership in the arts
2. Skills in his/her art form (basic, creative, verbal, non-verbal, imaginative, thinking or problem-solving, technical, formal, performance, analytical, conceptual, writing, psycho-motor, theoretical, etc.)
3. Commitment to his/her art form
4. Creativity
5. Flexibility
6. Risk-taking
7. Knowledge of historical perspective in chosen art form

B. Student growth in learning also may be described according to certain affective (emotional and valuing) and cognitive (knowledge and understanding) levels. What concrete evidence has there been of student growth in the following areas in respect to the arts?

Affective

1. The student is receptive to new experiences and to the activities and material presented in class.
2. The student actively seeks out new experiences.
3. The student shows respect and appreciation for the work of others.
4. The student is tolerant of the ideas and values of others.
5. The student shows a willingness and ability to weigh alternatives when confronted with new values.
6. The student shows evidence of value change (such as acceptance and appreciation of an art form or style not previously accepted).
7. The student shows evidence of the internalization of a new value system (seeks out new experiences or makes decisions on the basis of different values than evidenced previously).

Cognitive

1. The student shows growth in factual knowledge in the field.
2. The student shows growth in knowledge of concepts and principles in the field.
3. The student demonstrates the ability to apply principles to the solution of problems.
4. The student shows an understanding of cause and effect relationships.
5. The student demonstrates a knowledge of historical and stylistic trends in the field.
6. The student shows an ability to analyze a problem.
7. The student shows an ability to weigh and evaluate alternative solutions to problems.
8. The student shows an ability to re-organize material to arrive at new and unique solutions to problems.

9. The student shows an ability to apply new knowledge in a critical analysis and evaluation of other works in the field.

C. The proposal indicates some further areas in which student growth was to be fostered. What evidence has there been of growth in these areas?

1. Verbalization
2. Personal expression
3. Social relationships
4. Self-image
5. Understanding of the philosophic and creative processes in the arts
6. Understanding of the emotional content of art works
7. Understanding of the role of the arts in society

D. There are many factors that have bearing on the success of a program. The following questions are intended to account for these factors.

1. Are the screening procedures for selecting students satisfactory?
2. What improvements could be made in the screening process?
3. Do the students who have been selected truly fit the definition of "gifted and talented"? If not, what other criteria should be used in selection?
4. Has it been satisfactory to have students with "undeveloped talent" together with those with "developed talent"? In other words, has it been workable to have students with varying levels of ability together in the same class?
5. How have the class sessions been organized? Has there been an opportunity for individual and small-group instruction?
6. Has there been sufficient opportunity within the schedule for critique, communication, discussion of issues, group interaction?
7. Has there been an opportunity for assigned reading, research projects, etc., outside of class time?
8. Do students pursue their work outside of the structured experience?
9. Have the interdisciplinary classes been satisfactory? What concepts and principles have served as the unifying bases for the sessions? In what ways, if any, might the interdisciplinary approach be strengthened?
10. Have the sharing sessions been successful?
11. Has the theme, "celebration of differences," been communicated? If so, how? With what result?
12. How have the Saturday workshops been organized? Have they been successful? What relation, if any, have they had to the remainder of the program?
13. Has the overall schedule of the summer program been satisfactory?
14. Have the facilities, equipment, and supplies been adequate?
15. Has a capable staff been selected?
16. Has there been sufficient time for staff planning and coordination? For staff orientation?
17. Is the project well administered? Has there been adequate communication? Has there been responsiveness and flexibility to needs that have arisen?

18. Were the objectives and structure of the program made clear to the instructors initially?
19. Has there been sufficient opportunity for students to have contact with professional artists and performing groups beyond the staff? Have the students shown an understanding of the nature of the professions in the arts?
20. Does the summer program prepare students to continue in their work during the academic year?

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Model 2. Connecticut Talent Search and Development Evaluation Design

Sharyn Esdaile

Professionals in programs for the artistically talented continually observe increased social competence among participants. The following evaluation model will be used by the "Talent Search and Development" project from 1980 to 1983. This program emphasizes the gradual discovery and development of talent in both the arts and cognitive areas. Theater techniques are utilized to help students gain social competency and move from the status of potential talent to demonstrated achievers in performing and visual arts in the classroom.

Successful outcomes of this arts learning experience will be assessed by measuring the following behaviors in student participants:

- Increased future participation in advanced programming for gifted and talented students
- Improved indications of intellectual ability
- Improved indications of valuable academic skills
- Improved motivational and emotional indicators.

Model 2. Talent Search and Development

For the evaluation design of a process which seeks to uncover potential and establish identifiable talent in the theater and visual arts among disadvantaged minorities, a useful tool is suggested by research in the area of flexible social competence.

Evaluators of special educational programs for minority and economically deprived children have stressed for some time the position that improvements in social competence should constitute the most important outcome criterion for such programs.[1] Evaluators who favor this position contend that the acquisition of a general social competence which will allow a child to approach any new information or situation with more productive attitudes and behaviors is often more crucial to the long-term development of a child than the acquisition of any limited set of specific skills. In support of this line of reasoning, considerable empirical evidence has been compiled to demonstrate that improvements in intellectual ability test scores among children in special educational intervention programs are due more to changes in motivation than to changes in actual cognitive functioning.[2]

As a result of these findings, various efforts have been made to arrive at a logical set of outcome measures which will provide broad-

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[1] Edward Zigler, "The Environmental Mystique: Training the Intellect Versus Development of the Child," Childhood Education 46 (January 1970): 402-412.

[2] Edward Zigler, Willa Abelson and Victoria Seitz, "Motivational Factors in the Performance of Economically Disadvantaged Children on the Peabody Picture Vocabulary Test," Child Development 44 (1973): 294-303.

based indications of program effectiveness for achieving improvements in social competence. Among these efforts, the Office of Child Development funded a special conference at the Educational Testing Service in which a sizable group of workers attempted to arrive at a mutually satisfactory definition of social competence and a list of measurable indicators that could be used for evaluating improvements in social competence.[1] The results from this conference yielded a long list in a set of twenty-nine different measures. Edward Zigler has since tried to refine this set of measures by recommending four types of measures that should be used as a basis for evaluating program effectiveness. These include 1) measures of formal cognitive ability, 2) measures of achievement in academic skills, 3) motivational and emotional measures, and 4) measures of physical health and well-being.[2]

Since the present project (Talent Search and Development) does not focus on the health and physical well-being of project participants, the fourth type of outcome measure suggested by Zigler and Trickett is not used in this evaluation. However, another type of indicator not suggested by Zigler and Trickett will be important in determining the effectiveness of this project. Since the Talent Search and Development Project has a major purpose of working with students who show indications of high potential in order to develop their talents and also in order to determine if they are appropriate for future participation in

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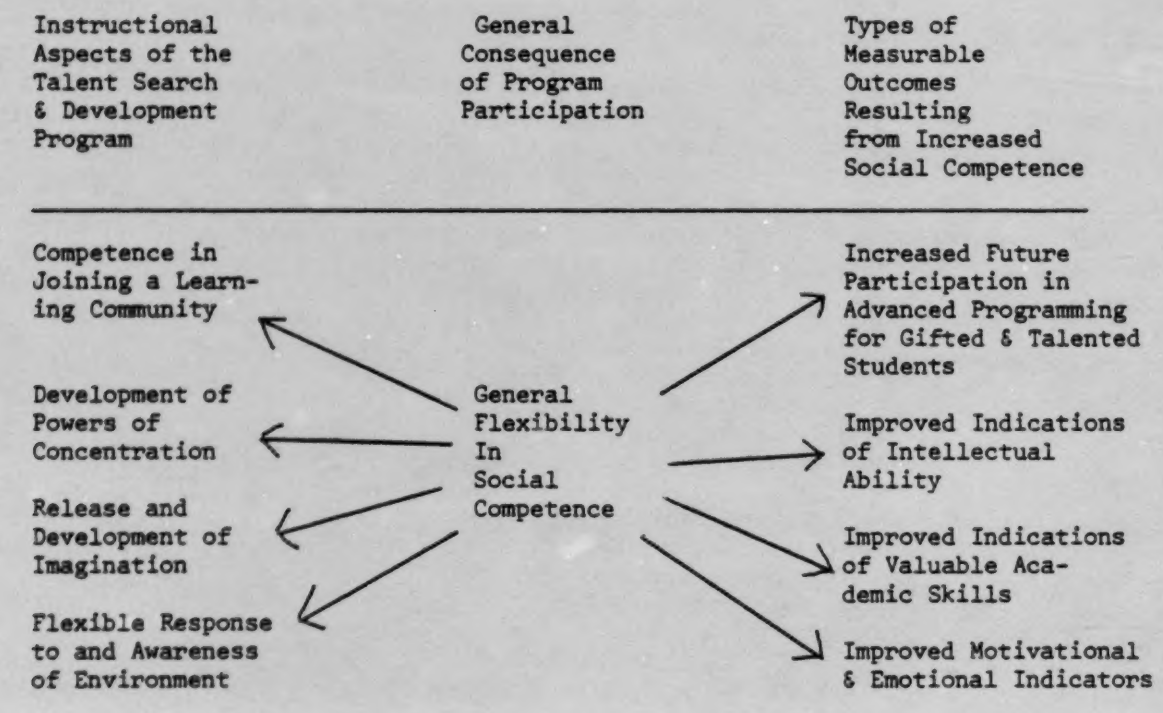
[1] S. Anderson and S. Messick, "Social Competency in Young Children," Development Psychology 10 (October 1974): 282-293.

[2] Edward Zigler and Penelope Trickett, "I.Q., Social Competence and Evaluation of Early Childhood Intervention Programs," American Psychologist 33 (September 1978).

regular programming for gifted and talented students, it is important to determine the outcome of this process. It is important to determine if a higher portion of students who participate in the Talent Search and Development Project eventually qualify for, and successfully participate in, regular programs for gifted students. In New Haven, these regular programs are the Independent Study Program and the Educational Center for the Arts which work with students at the high school level. With the addition of this expectation of greater participation in programs for the gifted and talented, the Zigler and Trickett evaluation model as applied to the Talent Search and Development Project could be diagrammed as follows:


Instructional Aspects of the Talent Search & Development Program
General Consequence of Program Participation
Types of Measurable Outcomes Resulting from Increased Social Competence
Competence in Joining a Learning Community
Development of Powers of Concentration
Release and Development of Imagination
Flexible Response to and Awareness of Environment
General Flexibility In Social Competence
Increased Future Participation in Advanced Programming for Gifted & Talented Students
Improved Indications of Intellectual Ability
Improved Indications of Valuable Academic Skills
Improved Motivational & Emotional Indicators

The reliability and validity of the Differential Aptitude Test and the Iowa Tests of Basic Skills are well established. The Harter Effectance Motivation measure will need to be reviewed and, if necessary, improved upon, in order to establish its reliability and validity. The measures of participation in programs for gifted and talented students and the measure of school attendance are real-world outcomes for which a connection to competence and adaptation is assumed and for which reliability and validity need not be assessed.

Based upon this model, the actual measures of program effectiveness in each area will be as follows:

I. Measures of increased future participation in advanced programs for gifted and talented students:

   A. Number of students who apply for participation in the Independent Study Program (ISP) or the Educational Center for the Arts (ECA)

   B. Number of students who are accepted into ISP and ECA

   C. Number of students who are successfully participating in ISP or ECA after the tenth-grade level

II. Improved indications of intellectual ability

   -- Differential Aptitude Test

      1. Abstract Reasoning Subtest
      2. Mechanical Reasoning Subtest
      3. Space Relations Subtest

III. Improved Indications of Valuable Academic Skills

   -- Iowa Tests of Basic Skills

      1. Vocabulary Subtest
      2. Reading Subtest
      3. Mathematics Subtest
      4. Mathematics Problems Subtest
      5. Mathematics Computation Subtest

IV. Improved Motivational and Emotional Indicators

A. Effectance motivation (preference for challenging tasks, curiosity, variation seeking and mastery motivation)

S. Harter, "Effectance Motivation Reconsidered: Toward a Developmental Model," Human Development, in press.

B. School Attendance (percentage of days present in school during each school year)

A summary chart of the measures, the times that information will be available and the tests of significance to be used with each is as follows:

Measure	Time of Data Collection								Tests of Significant Differences Between Program & Control Groups
	1978-79		1979-80		1980-81		'981-83		
	Beg.	End	Beg.	End	Beg.	End	Beg.	End	
Application For ISP or ECA								X	Chi-Square
Acceptance Into ISP or ECA								X	Chi-Square
Successful Continuance In ISP or ECA	End of 1983-84 School Year								Chi-Square
Differential Aptitude Test			X		X		X		Repeated Measures ANOVA
Iowa Tests of Basic Skills	X		X		X		X		Analysis of Covariance
Effectance Motivation			X		X		X		Repeated Measures ANOVA
School Attendance		X		X		X		X	Repeated Measures ANOVA

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APPENDICES

APPENDIX I

SAMPLE FORMS AND EVALUATION TOOLS

A. CREST - Creative manipulation of materials

B. Integrated Arts Curriculum - Concord, New Hampshire

C. Talent Search and Development - Student assessment checklist and audition process

D. The Center for Creative Youth - Sample application and audition materials

E. Educational Center for the Arts - Sample program notes

F. Greenwich Art Honor Society

G. North Carolina School of the Arts - Dance department rating sheet

CREST

Creative Manipulation of Materials

CREST Program

Lebanon Elementary School
Lebanon, Connecticut

CREATIVE MANIPULATION OF MATERIALS

Judy Blake

Materials

½ stick of clay
Box containing scissors, string, sticks, paper buttons, and crayons.

Directions for Administering

Make whatever you like using this clay. If you wish, you may also use any of the other materials in the box. When you are finished, give your creation a title.

Write name, grade and title on chart. Time limit: 15 minutes

WORKING CREATIVELY WITH DRAWING

Judy Blake

Materials

Drawing paper
Crayons
Pencils

Directions for Administering

1. Draw a farm on a hill with all these things

   House
   Barn
   Animals
   Fields and Fences
   Roads

   You may add more things if you wish. Time limit: 15 minutes

2. Draw a family playing in the snow together.

   Time limit: 15 minutes

RATING SCALE FOR DRAWING

Judging by grade level using Creative and Mental Growth by Lowenfeld and Brittain as references for abilities and responses expected in each age group.

A.

1-5 1. Evidence of perspective, distance

1-5 2. Full use of drawing space

1-5 3. Accuracy of drawing

1-5 4. Accuracy of size relationships of figures and/or buildings

1-2 5. Accuracy of color, if used

1-5 6. Quality of use of color

B.

7. Number of base lines

8. Number of different objects and/or persons

9. Elaboration

Comments:

RATING SCALE FOR CLAY

JUDGING BY GRADE LEVEL

1-10	Degree of extension and manipulation of clay
1-5	Originality of title
1-5	Quality of use of other objects added on
1-5	Quality of use of other objects as tools

_____ Number of added objects

_____ Elaboration

Comments:

AN INTEGRATED ARTS CURRICULUM

AN INTEGRATED ARTS CURRICULUM

Millville and Garrison Schools. . .along with the Board of Education of the Concord Union School District. . .believe that schools

> "should provide a learning environment which will meet the needs of each student and which must develop each student's interests and abilities to help him or her acquire the skills needed to be a contributing member of society infused with an eagerness for life-long learning and for the challenge of change."

The arts program at Millville and Garrison schools has grown from a Poet-in-Residence program to a multi-arts program, augmented by visiting artists of all disciplines. It is designed not only to transmit skills, but also to transmit enthusiasm and confidence in meeting challenges.

Contact: Roger C. Brooks
Sandra E. Methven
Millville School
2 Fiske Road
Concord, NH 03301

STAFF REFERRAL PROCEDURE

How to get started... Without pondering, fill in the name of a student (or two or three) who <u>strongly</u> fits the categories listed below. Every space need not be filled.

Learns easily. . . . . .
Has outstanding vocabulary. . . . . .
Is persistent, resourceful, self-directed. . . . . .
Is widely informed - or in unusual areas . . . . . .
Is inquisitive, sometimes skeptical . . . . . .
Has excellent sense of humor . . . . . .
Shows artistic or musical talent . . . . . .
Is able, but a "nuisance" . . . . . .
Shows judgment, critical thinking . . . . . .
Shows high level of sympathy, empathy, insight . . . . . .
Is a bright minority child . . . . . .
Is best liked by other children. . . . . .
Is a child whose parents are sold on enrichment opportunities . . . . . .
Is versatile in interests and abilities. . . . . .

Look back over the list. Do some names appear more than once? These are probably prime candidates for the Arts Opportunities Program. Please fill out a large nomination sheet for any of these children.

Next, ponder other names on the list. Should they too be nominated? If in doubt, give the child the opportunity to be evaluated. Fill out the large sheet for these additional candidates and return all nominations to your building coordinator. She/he will be part of the Screening Committee and will notify all staff which youngsters will be invited to meet with the various artists. The children and the artist will make a joint decision at the final screening on January 2. The six programs will begin the next week.

Thank you for your help.

NOMINATION SHEET - page one

Student's Name _____

School_____Grade____Age _____

Your name_____Position_____

How long have you known the student?_____

Listed below are several general characteristics to be rated.

	seldom or never	occasionally	frequently	almost always
Tries to discover how and why	___	___	___	___
Is an alert observer, "sees more" and "gets more" than others	___	___	___	___
Looks for similarities/differences	___	___	___	___
Strives for perfection, is self-critical	___	___	___	___
Likes to organize, bring structure	___	___	___	___
Evaluates events, people, process	___	___	___	___
Has keen sense of humor	___	___	___	___
Expresses opinion readily	___	___	___	___
Exhibits wide-spread curiosity	___	___	___	___
Generates solutions and responses	___	___	___	___
Carries responsibilities well	___	___	___	___
Is self-confident	___	___	___	___
Is non-conforming, accepts disorder	___	___	___	___

Please look at the right half of this sheet. Read the description of the Arts Opportunities being offered. Select <u>one</u> of these activities that seems best suited to the candidate being nominated and fill out the short rating scale associated with <u>that activity</u>.

Page two RATE YES OR UNDECIDED STUDENT'S NAME_____

<u>Architecture</u> - Gr. 4-6 The architect will lead students through the process of analysis, design and construction with the end result being a completed project in the built environment.

Is sensitive to the environment _____
Can elaborate and extend ideas _____
Produces balance/order in art _____
Shows skill in mapping and spacial relationships _____
Recognizes similarities easily_____
Has insight into cause/effect_____

<u>Drama</u> - Gr. 1-6 The director will audition students to perform in the play "Snow White and the Seven Dwarfs".

Can role-play/improvise _____
Can elicit listener response_____
Can imitate speech/actions_____
Tells story easily and well_____
Creates plays or adapts stories_____
Can readily identify with character mood and motivation_____

<u>Filmmaking</u> - Gr. 4-6 The filmmaker will guide students through the process of making a film from conceptual planning through research, interviewing, filming, editing and technical production.

Likes teamwork_____
Uses description capably_____
Is able to revise and edit_____
Is a capable planner_____
Can supply alternatives_____
Grasps relationship, part/whole_____

<u>Dance/Music</u> - Gr. 1-6 The movement specialist will help students to develop physical discipline and coordination through the use of improvisational exercises, games and natural rhythms.

Is sensitive to rhythm _____
Remembers/reproduces melody_____
Perceives tonal differences_____
Handles body with ease/poise_____
Can improvise music/actions_____
Aware of/identifies sounds_____

<u>Video</u> - Gr. 4-6 The video artist will train a crew which will produce a television program.

Can speak/write clearly _____
Is a capable planner_____
Is able to revise/edit_____
Is flexible thought/action_____
Likes teamwork_____
Grasps relation, part/whole_____

<u>Poetry/Creative Writing</u> - Gr. 3-6 The writer will use proven techniques to enrich and extend written communication.

Shows emotional sensitivity_____
Likes writing activities_____
Is a keen observer_____
Can express ideas many ways_____
Knows and uses many words_____
Expresses thoughts and needs with great clarity_____

Please feel free to use the space below or the back of this sheet for remarks or information that will help further evaluate this candidate.

TALENT SEARCH AND DEVELOPMENT

Student Assessment Checklist

Audition Process

TALENT SEARCH & DEVELOPMENT Student Assessment Checklist*

Student _____ _____ Instructor _____

Month _____ Day _____ Rating No. _____ School Year _____

Number of last ten sessions attended _____

On the sixteen items below circle the one number which best indicates a position for this child. A rating of one (1) is the lowest possible and is associated with the extreme negative descriptions on the left. A rating of eight (8) is the highest possible and is associated with the extreme positive descriptions on the right. The other ratings (2 through 7) represent positions between; four (4) and five (5) are middle ratings half way between no competence and extreme competence. The two end ratings (1 and 8) are intentionally extreme in order to help assure variation in ratings and to assure that when very exceptional performance does occur it can be distinguished. Since descriptors like "highly," "often," and "exceptionally" can easily shift in meaning from one group context to another and from one time to another, the extreme positive rating of eight (8) should be associated with the qualities of behavior of gifted adults. Examples of such people (successful playwright, good teacher, etc.) are a part of each positive description. These examples provide a reference point which will remain more stable for a given rater over time and in different situations. It is not expected that a child will demonstrate the technical competence of such gifted adults, (nor is there an implication that they must possess the qualities in order to pursue the profession). Rather, the items ask whether a child possesses the qualitative aspects of the behavior of such people (effective communication, supportiveness, etc.). It is somewhat difficult to relate the behaviors of children to the qualities of successful adults. Nevertheless, gifted children do, as they develop, take on the qualities of gifted adults in varying degrees, and it is these qualities that are sought for development in the program. Whatever the difficulties, variation in the degree of student development must be assessed.

1)	Made no effort to communicate ideas, directions and feelings to others	Communication 1 2 3 4 5 6 7 8	Highly effective in communicating ideas, directions and feelings to others (like a successful playwright)
2)	Did not support and encourage others at all	Support of Others 1 2 3 4 5 6 7 8	Often encourages and supports many others in the accomplishment of group tasks (like a good teacher)
3)	Extensively inflexible in leader-follower roles, needing to dominate others or needing to be dominated by others or vacillating between the two extremes	Leader-Follower Flexibility 1 2 3 4 5 6 7 8	Highly flexible in taking the lead in a course of interaction when it is appropriate and following the lead of others when that is appropriate (like a good actor)

*TS&D Model #300-79-0767

4)	Extensively restricted and cliquish in deciding who to interact with in group tasks	Interaction Flexibility 1 2 3 4 5 6 7 8	Exceptionally willing to relate to and interact with a great variety of other people (like a sensitive anthropologist)
5)	Shows no awareness of what other people are feeling	Awareness of Feelings of Others 1 2 3 4 5 6 7 8	Is exceptionally aware of what other people are feeling (like a good counselor)
6)	Is unattending to the behavior of others or often misses its significance	Perception of Others' Behavior 1 2 3 4 5 6 7 8	In a group context is exceptionally perceptive of the significance of the behavior of others (like a good actor)
7)	Exhibits either very tense or very uncontrolled behavior so that the body is not used as a well directed resource	Body Command 1 2 3 4 5 6 7 8	Shows exceptionally free and agile body command (like a good gymnast)
8)	Shows no interest in events of the world outside the school and neighborhood	Awareness of the Wider World 1 2 3 4 5 6 7 8	Shows exceptional interest in events of the world outside the school and neighborhood (like a good investigative journalist)
9)	Was constantly distracted by things peripheral to the activity at hand	Focusing 1 2 3 4 5 6 7 8	Shows exceptional ability to focus on the activities at hand (like a good tennis player)
10)	Gave up on most tasks at an early stage	Completion of Activities 1 2 3 4 5 6 7 8	Is exceptional in the capacity to stay with a task until it is successfully completed (like a good novelist)
11)	Has difficulty shifting focus from one task to another while participating in activities	Flexible in Focusing 1 2 3 4 5 6 7 8	Shows exceptional ability to shift from one point of focus to another in a task (like a successful administrator)
12)	Shows delay or avoidance in entering most activities	Immediacy of Response 1 2 3 4 5 6 7 8	Shows exceptional ability to initiate activities without delay or avoidance (like a good emergency room physician)
13)	Has no sense of the possibilities in the use of objects and space	Creative Use of Objects 1 2 3 4 5 6 7 8	Uses objects and space in exceptionally creative ways (like an imaginative architect)
14)	Stays within the most obvious confines of problems as given	Independent Approach to Problems 1 2 3 4 5 6 7 8	Shows constructive and exceptional independence in deciding how to proceed with a problem (like an imaginative poet)

15)	Gives very common, expected, ordinary responses to activities	Unique Responses 1 2 3 4 5 6 7 8	Responds to most activities in very unique ways (like an innovative artist)
16)	Shows no tendency toward elaborating beyond simple, initial responses	Creative Elaboration 1 2 3 4 5 6 7 8	Generates exceptionally many details in responses to activities (like a successful novelist)

SPECIAL COMMENTS

TALENT SEARCH AND DEVELOPMENT

AUDITION PROCESS:

1) The student will prepare and bring to the audition the following:

   a) a piece (story, scene, jokes, words from a song) to present to the audition panel. The piece should be no more than 3 minutes long.

   b) a prop to use in the presentation of the piece

   c) a short, written autobiographical statement which answers the question, "Who am I?"

2) The student will be given a justification/elaboration problem to solve. (CTTE personnel will conduct.)

3) The student will work with a small group of five other students to carry out an improvisation. (CTTE personnel will conduct.)

4) The student will be interviewed by a member of the audition panel.

TALENT SEARCH AND DEVELOPMENT

AUDITION CRITERIA

Date _____

Student's Name _____

Audition Panelist _____

Please rate the student 1-5 [5 being the highest].

A. Presentation & Improvisation 70%

	1	2	3	4	5
1) Did the student exhibit a free use of the body: movement, relaxation, use of space?	___	___	___	___	___
2) Capacity to listen and respond appropriately	___	___	___	___	___
3) Vocal quality: clarity of speech, projection, variety in rhythm and phrasing	___	___	___	___	___
4) To what extent did the student make unusual choices?	___	___	___	___	___
5) Depth of concentration	___	___	___	___	___
6) The capacity to "take stage" appropriately, to be the center for attention	___	___	___	___	___

Particularly in Group Improvisation

7) How readily does the student give to his/her other players in:					
- setting the stage and interacting - execution of the task - cooperation - give and take	___	___	___	___	___

		1	2	3	4	5
8)	What is the student's capacity to suspend disbelief - to accept the circumstances of the improvisation?	___	___	___	___	___
9)	Does the student pursue his/her objectives energetically?	___	___	___	___	___
	TOTALS	___	___	___	___	___

B. Overall Characteristics 30%

1)	Was the student able to express him/herself well - about his/her objectives? Was s/he clear?	___	___	___	___	___
2)	How well did the student show an acquaintance with the field - reading, books, attendance at galleries, performances, seeking out individuals to help or question? An active curiosity about theatre?	___	___	___	___	___
3)	Did the student exhibit a clear commitment to the work - variety and depth of interest (photography, dress design, making things at home, helping to dramatize at parties, church shows, etc.)?	___	___	___	___	___
4)	The student's energy level	___	___	___	___	___
5)	Promptness of response to exercises and questions	___	___	___	___	___
6)	Comprehension of problems and questions	___	___	___	___	___
7)	General Appearance	___	___	___	___	___
	TOTALS	___	___	___	___	___

THE CENTER FOR CREATIVE YOUTH

Sample Application

Audition Materials

CENTER FOR CREATIVE YOUTH, Wesleyan University, Middletown, CT 06457

(203) 347-9411, ext. 684

APPLICATION FORM

STUDENTS: Please fill out this application form and return it to the Center by March 31, 1980. (PLEASE PRINT OR TYPE)

1. Two nomination forms must be received for each application. Have two people familiar with your abilities, one of whom must be from within your school, fill out and sign a nomination form.
2. If financial assistance is needed for room and board, have your parent or guardian COMPLETE the form on the reverse side.
3. Parent or guardian must sign this form.

THIS FORM MAY BE DUPLICATED

You must choose only one area in which you would like to specialize:

THEATER_____ VISUAL ARTS (Painting and Drawing)_____ DANCE/MOVEMENT_____

MUSIC_____ (instrument(s)_____) CREATIVE WRITING_____(please send 2 short samples of your best work with application.)

Name_____ Date of birth_____

Street Address_____ City or Town_____

Zip Code_____ Telephone Number_____ Male_____ Female_____

Name and Address of School_____

Grade entering in Fall 1980_____ Guidance Counselor_____

Name of Parent or Guardian_____

Street Address (if different from above)_____

City or Town_____ Zip Code_____

Telephone No. (Home)_____ (Business)_____

Students who exhibit some of the following characteristics are encouraged to apply:

-- high quality of work and task commitment in one of the arts
-- energy/self-direction
-- arts involvement and interest either in class or on their own
-- creative potential
-- willingness to explore art problems
-- sensitivity and commitment to art problems
-- flexibility
-- leadership in the arts
-- a strong sense of responsibility to personal commitments

DESCRIBE either in writing on a separate piece of paper or on standard cassette tape what you do in the arts and in leadership activities either in or out of school. Include ideas, experiences and ways you express and develop your talents, as well as lessons you have taken. Describe your commitment to the arts.

Parent/Guardian signature_____ Date_____

Nomination #1 signature_____ Date_____

Nomination #2 signature_____ Date_____

CENTER FOR CREATIVE YOUTH, Wesleyan University, Middletown, CT 06457
(203) 347-9411, ext. 684

STUDENT NOMINATION FORM

PLEASE PRINT OR TYPE

Student's Name_____

Student's Street Address_____ Telephone_____

City or Town_____ Zip Code_____

School_____ Grade entering in Fall 1980_____

Students must select an arts area of major interest:_____

Length of time you have known the student_____

Relationship to the student_____

Please comment below on those aspects of the candidate's character, personality, maturity, interests, talents, accomplishments, stability, industry, and conduct that you consider relevant and beneficial not only in making a decision on admission but also in helping the student derive maximum benefits from the Center for Creative Youth experience. Include an evaluation of the student's general leadership abilities, commitment to his/her art form, creative potential, arts involvement, willingness to explore art problems, and flexibility. (Use back of this form if necessary.)

THIS FORM MAY BE DUPLICATED

Nominator_____ Telephone_____

Street Address_____

City or Town_____ Zip Code _____

Occupation_____ Date_____

If you are employed by a school system, please give name and address of school:

_____

*You are advised to consult with your school's Planning and Placement Team (PPT) in making nominations. If the public school chooses to pay the $750 tuition, this consultation enables partial reimbursement to public schools through the Connecticut State Department of Education, Sec. 10-76, Gifted and Talented.

PLEASE RETURN THIS FORM TO THE CENTER FOR CREATIVE YOUTH BY MARCH 31, 1980.

CENTER FOR CREATIVE YOUTH
Wesleyan University
Middletown, CT 06457

347-9411 ext. 684

April 1980

Dear Visual Arts Program Applicant:

Students come to CCY with different degrees of training and experience in art fields. We would like to know about the experiences that led you to apply to CCY.

When you come for your review:

1. Fill out the form on page 2 and bring it with you.
2. Bring a carefully chosen sample of your work, two or three pieces that you feel are your best. You may choose from work you have done at home, at school, or in outside activities.
3. Bring your sketchbook or 3 sketches of ideas for your work.
4. Complete only one of the exercises on page 3 and bring it with you.

Your interview will take place in _____ Wesleyan campus on _____.

We look forward to meeting you.

Sincerely,

Director

The time of your interview will be_____.

CENTER FOR CREATIVE YOUTH

Wesleyan University

Name_____ School_____

Age_____ Grade_____

VISUAL ARTS APPLICANT:

Please answer the following questions and bring this form with you when you come for your audition.

1. Why do you want to be in the Visual Arts program at CCY?

2. What art classes have you taken in school, if any?

3. Have you taken any art classes outside of school?

   _____yes _____no

   If yes, please describe the classes you have taken.

4. What type of visual art interests you most and why? (For example, painting, sculpture, photography, drawing, design, etc.)

5. What are some of your after-school activities?

6. How do you view your commitment to art?

CENTER FOR CREATIVE YOUTH

Wesleyan University

VISUAL ARTS APPLICANTS:

Please complete one (and only one) of the following six exercises and bring the results with you when you come for your review. They are designed to stretch your thinking and imagination. Please respond with all your inventiveness, as well as your skill.

1. Using 6 to 10 different found objects (such as screws, a broken wheel, a soda can), construct a three-dimensional portrait of yourself at age 85. Try to use the materials in unusual ways. Try to show not only how you look at that age, but also how you might feel. Don't worry about the details, but instead try to suggest the general characteristics. Use glue, string, or wire to hold your piece together.

   The whole piece should be no bigger than 1½ feet by 1½ feet.

2. Fold a large piece of paper in half. Using two-dimensional media of your choice, make a drawing of the sun on one half and a drawing of the moon on the other half. Think very carefully about their differences and similarities.

3. Take a commonplace object (such as a toothbrush) and alter it so that what you have done changes our perception of it and our feelings about it.

4. Using a two-dimensional media of your choice, make an advertisement for yourself.

5. Make a sequence of at least three drawings in which something happens. (No words should be included.)

6. Draw something from an unexpected point of view. Observe this person/object as carefully as you can.

CENTER FOR CREATIVE YOUTH

Wesleyan University

_____
Date

_____ _____ _____
Name of Applicant High School Area Reviewed

_____ _____
Age Name of person filling out form

_____ _____
Male Female

STRUCTURED INTERVIEW

Circle the appropriate number below each of the following
(0 = low, 5 = high)

1. Self-confidence

   0 1 2 3 4 5

2. Self-reliance

   0 1 2 3 4 5

3. Ability in intellectualizing in his/her medium

   0 1 2 3 4 5

4. Enthusiasm

   0 1 2 3 4 5

5. Leadership

   0 1 2 3 4 5

6. Commitment

   0 1 2 3 4 5

Check one:

_____This student qualifies to attend CCY at the highest level of acceptance.

_____This student qualifies to attend CCY.

_____This student does not qualify to attend CCY.

Comments:

CENTER FOR CREATIVE YOUTH

Wesleyan University

_____
Date

_____ _____ _____
Name of Applicant High School Area Reviewed

_____ _____
Age Name of person filling out form

Circle the appropriate number below each of the following.
(0 = low, 5 = high)

1. Skills

0 1 2 3 4 5

2. Commitment

0 1 2 3 4 5

3. Concentration

0 1 2 3 4 5

4. Imagination/Creativity

0 1 2 3 4 5

5. Energy

0 1 2 3 4 5

6. Flexibility

0 1 2 3 4 5

7. Motivation

0 1 2 3 4 5

8. Interdisciplinary artistic activities

0 1 2 3 4 5

What does the student do in his/her art area?

Check one:

____This student qualifies to attend CCY at the highest level of acceptance.

____This student qualifies to attend CCY.

____This student does not qualify to attend CCY.

Comments:

CENTER FOR CREATIVE YOUTH

Wesleyan University

MUSIC AUDITION SHEET

Name_____ Instrument(s)_____

Level_____ Piece_____

Each student should be judged according to his/her level of attainment_____

_____

Circle the appropriate number (0 = low, 5 = high)

1.	Tone, quality and intonation	0 1 2 3 4 5
2.	Fluency and dexterity	0 1 2 3 4 5
3.	Rhythm and tempo	0 1 2 3 4 5
4.	Phrasing and tonal shading	0 1 2 3 4 5
5.	Articulation (diction for voice, pedal for piano)	0 1 2 3 4 5
6.	Dynamics	0 1 2 3 4 5
7.	Overall interpretation	0 1 2 3 4 5
8.	Poise	0 1 2 3 4 5
9.	Choice of piece (according to level)	0 1 2 3 4 5
10.	Scales	0 1 2 3 4 5
11.	Sight reading	0 1 2 3 4 5
	Total points (total musical effect)	

Comments (i.e., potential, basic musicality, creativity, imagination):

_____

_____

Acceptable for Program at highest level _____

Acceptable for Program _____

Not acceptable for Program _____

Adjudicated by_____

Date_____

EDUCATIONAL CENTER FOR THE ARTS

Sample Program Notes

educational center for the arts

55 audubon street · new haven, connecticut 06511 · phone 203 · 777-5451 · a program of area co-operative educational services

The ECA Students and Staff

invite you to attend a

WINTER PROGRAM

Visual Arts and Music

Thursday, January 17, 1980

7:00 p.m. Opening Reception, Visual Arts studios. ECA student work for the first semester will be on display. Pieces will include sculpture, visual books, cliché verre, figure drawing, photography, and painting. Refreshments will be served.

8:00 p.m. Jazz ensemble class will perform in the ECA Arts Hall. The nine member group will perform original student work, and pieces by Dizzy Gillespie, Steely Dan, Charlie Parker, and Marvin Gaye.

Thursday, January 24, 1980

8:00 p.m. Music students will perform in the newly expanded Dome Room at ECA. The work of the first semester will be presented. The program includes guitar, voice, piano and instrumental pieces.

Parents, students, and friends of ECA are encouraged to attend both programs.

GREENWICH ART HONOR SOCIETY

GREENWICH PUBLIC SCHOOLS
PUPIL PERSONNEL SERVICES
HAVEMEYER BUILDING
GREENWICH, CONNECTICUT 06830
(203) 869-9400

The purpose of the Art Honor Society at Greenwich High School, the means by which students are inducted, and measures used to evaluate the validity and the necessity of the society are listed below.

The purpose of the Art Honor Society is to promote appreciation for and awareness of the visual arts throughout Greenwich High School and the larger Greenwich community. The society means to recognize those students particularly interested and talented in art, and give them opportunities to develop their feeling for and awareness of art through contact with other students with similar interests, through trips and lectures, workshops, independent study, and by any means that can be managed to develop the members of the society both as a group and as individuals, in order that the creation and appreciation of art may be better understood.

Underlying this statement is the philosophy that art is an important means of self-discovery and communication, and anyone is capable of working in art. Through exposure to a wide variety of materials and techniques students can explore their world, grow, and find success in various aspects of the art process.

The qualifications for trying out are:

1. Submit/display eight pieces of your strongest artwork.
   (Nothing in frames will be accepted for two reasons;
   a) the artwork itself is most important and
   b) each person's work can be judged from a standardized "ground" basis.)

2. All work shown must be original. (No copies)

3. The entrant must not be failing any courses.

4. The entrant will contribute his/her art and abilities to the Art Honor Society and the school in order to aid the understanding of fine arts within the school.

The applicant's work is reviewed by the art faculty and the current members of the Society. It is evaluated according to the following criteria;

O = originality, source (idea, content) and translation.
M = ease of handling medium (technique)
D = design, organization

The judges use a number-point system within each category to aid them in determining their final vote. Students whose work qualifies between outstanding and very good are inducted as members of the Society.

Judging the work is a highly thoughtful, difficult, and challenging process. A preliminary meeting is held to discuss the criteria and the importance of objectivity. We stress going beyond personal taste (likes and dislikes) in order to view the idea, process, and technique of the artwork.

In order to better our activities and to more successfully meet the needs of individuals and the group, the members periodically evaluate their experiences. Usually this is done as a verbal exchange, sometimes as a written critique. An end of year survey is done to culminate and examine the breadth and depth of experiences. Some of the questions are as follows; "Did the Art Honor Society provide opportunities for you to explore or experience art further than in a classroom situation? If so, how?, What other kinds of activities would benefit you as an individual and as a member of the group?, Would you recommend Art Honor Society to your brother or sister?"

NATIONAL ART HONOR SOCIETY

STATEMENT OF PURPOSE: The purpose of the Art Honor Society Pickwich Chapter, Greenwich, Connecticut is to promote appreciation for the visual arts throughout Greenwich High School if not indeed the Greenwich Community. The Society aims to recognize those students particularly interested and talented in art and give them the opportunity through trips and lectures, through workshops or independent study and by any means which can be managed, to develop as both members of the society and as individuals in order that the creation and appreciation of art may be better understood.

QUALIFICATIONS FOR TRYOUTS:

1. Exhibit 8 pieces of your strongest artwork (matted but not framed)
2. All work shown must be original (no copies)
3. Label each piece with your name, medium, and source.
4. The entrant must not be failing any subjects
5. The entrant will make his/her art and abilities a part of the society and the school in order to aid the understanding of fine arts within the school.

Detach this portion and return to Ms. Pirie when you set up your exhibit.

NAME:_____ GRADE:_____ HOUSE_____

NUMBER OF PIECES:_____

LIST THE MEDIA USED:_____

**I have read the membership qualifications and I comply with them. I realize that any falsification on my part will disqualify my entry.

SIGNED:_____

Greenwich Public Schools

Greenwich Public Schools

1979-80 ART HONOR BALLOT

NAME _____

Review the work carefully, be objective (try to appreciate what each person went through to get his/her idea across using a particular medium). Remember that you once took this "risk" in trying out.

Consider the following criteria in determining your final evaluation;
O = oringinality, idea, source, translation
M = ease of handling medium
D = design organization and presentation

You may find it helpful to use the following system within each area to make your final decision.
5 - outstanding, excellent
4 - very strong
3 - good
2 - fair
1 - weak

Name	Location(s)	O	M	D	Comments	Yes	No

NORTH CAROLINA SCHOOL OF THE ARTS

Dance Department Rating Sheet

North Carolina School of the Arts

Audition No_____
Accepted_____
Reserve_____
Reject_____

DANCE DEPARTMENT RATING SHEET

NAME_____ SEX: M F DATE OF BIRTH_____

AGE_____ N.C. RESIDENT_____

PAST STUDY: Years_____ Hrs/Wks_____ Studios:_____

SUMMARY:

GENERAL PLACEMENT

Body type:

General proportions

_____

Legs and feet:

_____

Weight & Height:

_____

Flexibility:

_____

Technique:

Placement:

_____

Vocabulary:

_____

Coordination:

_____

Execution:

_____

Projection:

_____

Musicality:

_____

DATE_____ SIGNATURE OF AUDITIONER_____

APPENDIX II

AN INDEX OF PROGRAMS
IN AND OUT OF CONNECTICUT

Connecticut

Bloomfield Public Schools
785 Park Avenue
Bloomfield, CT 06002
Contact: Benjamin Dixon
242-0791
Art forms offered: creative writing, dance, music, theater, visual arts
Grade level: Grades 2-6

Project CREST
Lebanon Elementary School
Route 207
Lebanon, CT 06249
Contact: Claire Krause
642-7073
Art forms offered: academic, visual and performing arts: pottery, creative dramatics, water color painting, rhythmic improvisations, creative dance, folk singing, organ playing, puppet-making, play production, photography, science investigations, math experiments, foreign languages, and community studies
Grade level: Grades K-6

The Eugene O'Neill Theater's Creative Arts in Education
Eugene O'Neill Theater
Waterford, CT 06385
Contact: Joyce Schmidt, Director
443-5378
Art forms offered: visual arts, music, drama, movement and creative writing
Grade level: Grades K-12/staff development

Norwalk Board of Education
Gifted and Talented Program
105 Main Street
Norwalk, CT 06852
Contact: Dr. Donald Rogers, Director
847-0481
Art forms offered: art, music, dance, theater, literature
Grade level: Elementary

SAGE Program
Mansfield Public Schools
Southeast Elementary School
134 Warrenville Road
Mansfield Center, CT 06250
Contact: Betty Shibles, Coordinator
423-3297
Art forms offered: drama, music
Grade level: Grades 3-4

SPICE Visual Art Program
Woodstock Public Schools
Woodstock, CT 06281
Contact: Jane V. Salisbury, Coordinator
928-7959
Art forms offered: visual arts
Grade level: Grades 1-8

Torrington Public Schools
Gifted and Talented Program
355 Migeon Avenue
Torrington, CT 06790
Contact: Sally M. Reis
489-0461
Art forms offered: visual and performing arts
Grade level: Grades K-6

Out-of-Connecticut Programs

Arts Connection - Model Program
Alvin Ailey Dance Center
New York, NY
Contact: Tom Stevens, Administrative Director
Art forms offered: dance
Grade level: Potentially talented dancers at the elementary level

Interlochen
Center for the Arts
Interlochen, Michigan 49643
Contact: John R. Hood, Director
(616) 276-9221
Art forms: art, dance, drama, music, writing
Grade level: Junior division (Grades 3-6)
Intermediate division (Grades 6-9)
High school division (Grades 9-12)

Mount Adams School for the Creative and Performing Arts
1125 Saint Gregory Street
Cincinnati, Ohio 45202
Contact: William Dickinson, School Coordinator
(513) 721-3036
Art forms offered: visual arts, dance, drama, music
Grade level: Grades 4-6

The New Ballet School
890 Broadway
New York, NY
Contact: Georgia Delano
(212) 777-7710
Art forms offered: dance (ballet)
Grade level: Elementary

Project GATEWAY
Lafayette Schools
Oxford, Mississippi
Contact: Helen Moak, Music teacher
Art forms offered: creative arts/interdisciplinary
Grade level: Elementary

Connecticut

Center for Creative Youth
Wesleyan University
Middletown, CT 06457
Contact: B. Joan Hickey, Director
347-9411, ext. 684
Art forms offered: visual arts, music, theater, creative writing, dance
Grade level: Grades 10-12

Educational Center for the Arts
55 Audubon Street
New Haven, CT 06511
Contact: James Undercofler, Director
777-5451
Art forms offered: dance, music, theater, visual arts
Grade level: High school

Greenwich Public Schools
Gifted and Talented Program
Havemeyer Building
P.O. Box 292
Greenwich, CT 06830
Contact: Dr. Francis St. Peter, Director of Special Education
869-9400
Art forms offered: visual arts, music
Grade level: High school

Hamden Public Schools
Hamden Project for Gifted and Creative Writing
Hamden High School
2040 Dixwell Avenue
Hamden, CT 06514
Contact: Frances Bennett, Coordinator
248-9311
Art forms offered: creative writing
Grade level: High school

Hartt Summer Youth Music Program
University of Hartford
200 Bloomfield Avenue
West Hartford, CT 06117
Contact: John Erskine, Director
243-4454
Art forms offered: music
Grade level: High school

Project LEARN
Box 220
East Lyme, CT 06333
Contact: Francis D. Robinson, Director
739-6971
Art forms offered: art, music, theater arts and drama, mathematics, sciences, literature and composition, and foreign languages
Grade level: Junior High and High School

New Britain Public Schools
Gifted and Talented Program
27 Hillside Place
New Britain, CT 06050
Contact: Walter Dobek, Assistant Director of Special Education
224-9121
Art forms offered: visual arts and music
Grade level: Grades 9-12

Norwich Academy Fine Arts Program
305 Broadway
Norwich, CT 06360
Contact: Frank Novack, Art Department Head
887-2505, X 217
Art forms offered: visual arts
Grade level: Grades 10-12

Paul Mellon Arts Center
Choate-Rosemary Hall
Wallingford, CT 06492
Contact: Terrence Ortwein, Director of Art Center
269-7722
Art forms offered: fine arts, music, theater
Grade level: High school

Talent Search and Development
Center for Theatre Techniques in Education
1850 Elm Street
Stratford, CT 06497
Contact: Mary Hunter Wolf, Director
377-5484
Art forms offered: all arts and independent study
Grade level: Grades 7-8

Torrington Public Schools
Gifted and Talented Program
355 Migeon Avenue
Torrington, CT 06790
Contact: Sally M. Reis
489-0461
Art forms offered: visual and performing arts
Grade level: Grades 7-8

Out-of-Connecticut Programs

Alabama School of Fine Arts
820 North 18th Street
Birmingham, Alabama 35201
Contact: James Nelson, Executive Director
(205) 252-9240
Art forms offered: dance, music, drama, visual arts, and creative writing
Grade level: Grades 7-12

Berkshire Music Center at Tanglewood
Contact: Seiji Ozawa, Music Director
From September 1 - June 16:
Symphony Hall
Boston, MA 02115
(617) 266-5241 or 266-1492
From June 16 - August 20:
Tanglewood
Lenox, MA 01240
(413) 637-1600
Art forms offered: music
Grade level: High school

Duke Ellington School of the Arts
35th and R Streets, N.W.
Washington, D.C. 20007
Contact: Maurice Eldridge
(202) 282-0123
Art forms offered: dance, visual arts, music, theater
Grade level: High school

Fine Arts Center
Department T
1613 West Washington Road
Greenville, South Carolina 29601
Contact: Virginia Uldrick, Director
(803) 235-9687
Art forms offered: music, art, cinematography, theater, and dance
Grade level: High school

Florida School of the Arts
St. Johns River Junior College
Palatka, Florida 32077
(904) 328-1571
Art forms offered: art, dance, music, production/design, and theater
Grade level: High school and Junior College

Houston High School for the Visual and Performing Arts
3517 Austin Street
Houston, Texas 77004
Contact: Norma Lowder, Principal
(713) 522-7811
Art forms offered: art, communication arts, dance, drama, music (instrumental and vocal)
Grade level: High school

Interlochen
Center for the Arts
Interlochen, Michigan 49643
Contact: John R. Hood, Director
(616) 276-9221
Art forms offered: art, dance, drama, music, writing
Grade level: Junior division (Grades 3-6)
Intermediate division (Grades 6-9)
High school division (Grades 9-12)

Nassau BOCES Cultural Arts Center
Ketcham Road
Syosset, New York 11791
Contact: Mrs. Ava Favara, Principal
(516) 681-9090
Art forms offered: music (instrumental and vocal), dance, drama, visual arts, and play writing
Grade level: High school

New Orleans Center for Creative Arts
New Orleans, Louisiana
Contact: Tom Tews, Principal
(504) 899-0055
Art forms offered: visual arts, theater, music (vocal and instrumental), and dance
Grade level: Grades 7-9; 10-12

North Carolina Governor's School
Summer Program for Gifted/Talented Students
Governor's School West
Salem College
Drawer H, Salem Station
Winston-Salem, NC 27108

Governor's School East
St. Andrew's Presbyterian College
Lourinburgh, NC 28352
Contact person: Dr. Milford Clarke
Art forms offered: orchestra, vocal music, dance
Grade level: High school

North Carolina School of the Arts
P.O. Box 12189
Winston-Salem, North Carolina 27107
Contact: Dirk Dawson, Director
(919) 784-7170
Art forms offered: music, dance, visual arts (Grades 9-12)
music, dance, drama, technical theater (college)
Grade level: Grades 9-12 and college

Pennsylvania Governor's School for the Arts
P.O. Box 213
Lewisburg, PA 17837
Contact: Arthur Gatty, Director
(717) 524-1434
Art forms offered: art, music, photography and film, dance, creative writing, and theater
Grade level: High school

Project FIESTA
South Hall
University of Wisconsin - River Falls
River Falls, Wisconsin 54022
Contact: Carol LeBroch, Project Coordinator
(715) 425-3185
Art forms offered: creative dramatics, visual arts, creative writing/poetry, music and dance
Grade level: Grades 7-9

Project TALENT
Cumberland Transitional School
Mendon Road
Cumberland, Rhode Island 02864
Contact: Joyce M. Dapper, Director
(401) 767-2420
Art forms offered: dance
Grade level: High school

School of Performing Arts in consolidation with
School of Music and Arts
Lincoln Center
New York, NY
Contact: Richard Klein, Principal
(212) 926-0870
Art forms offered: performing and visual arts
Grade level: High school

APPENDIX III

ABSTRACTS OF ADDITIONAL SAMPLE PROGRAMS IN AND OUT OF CONNECTICUT

(See text for descriptions of major programs in Connecticut.)

CONNECTICUT

SECONDARY LEVEL

HAMDEN HIGH SCHOOL WRITING SEMINAR

This seminar is a voluntary component of the Independent Study Program in English for Talented and Gifted Students in Hamden and New Haven. The seminar meets every other Wednesday evening. During each session there is a volunteer contribution and two written critiques of it. These pieces are duplicated so all participants have a copy. The written critiques serve as "pump primers" for further criticism. The volunteer notes the criticism and uses the comments as the basis for revisions of the work in question.

In addition to the volunteer contribution, there is a general assignment which everyone (including adult leader) does. General assignments range from spending twenty minutes at the local Trailways station and writing reactions to the experience to specific writing on one aspect of a particular issue.

There is also a group writing effort. These have covered the spectrum of group letters to playwriting to dossiers of an imagined absconding embezzler.

This seminar has been in existence for four years and has on the order of 30 participants a year. Several times a year practicing writers come to talk to the students.

Contact person: Frances C. Bennett
Hamden High School
2040 Dixwell Avenue
Hamden, CT 06514
(203) 248-9311, Ext. 88

FINE ARTS TALENTED PROGRAM

NEW BRITAIN PUBLIC SCHOOLS

The New Britain Public Schools offer a variety of activities for talented high school students in the fine arts. Students are selected through teacher recommendations and a screening procedure which includes auditions, review of portfolios and student interviews. Professionals and gifted and talented program staff conduct the auditions and review the portfolios and work of the candidate. Those qualifying for the program attend one day a week at a program center located in a high school.

The coordinator/teacher in the Fine Arts program, Anthony J. Tercysk, extensively uses consultants from colleges and the professional fields as sources for teaching. Approximately 130 students participate.

Program offerings consist of:

MUSIC

Music composition
Advanced Piano and Organ
Electronic Music
Advanced Choral Singing
Advanced Instrumentation
Conducting

DANCE

Modern Dance
Tai Chai
Advanced Modern Dance
Ballet

ART

Sculpturing
Clay Modeling
Calligraphy
Portraiture
Water Colors
Textile Design and Weaving
Stained and Leaded Glass
Ceramics
Sketching
Photo Arts
Oils
Macrame

Contact person: Walter J. Dobek, Assistant District Coordinator of Special Education
Director of G/T Programs
385 Lincoln Street
New Britain, CT 06052
(203) 827-2227 or 225-6351, ext. 53

THE PAUL MELLON ARTS CENTER
AT CHOATE-ROSEMARY HALL

There are three strong aspects to the arts program at Choate-Rosemary Hall. First: The School is committed to quality education in the arts. Courses in the arts are a diploma requirement, and work in the arts is, therefore, the equal of work in mathematics, English and other diploma requirements. The school by necessity, then, offers an extremely broad spectrum of courses in the arts for all students. In the Fine Arts: drawing, painting, life drawing, sculpture, weaving, ceramics, printmaking, woodworking, photography and art history. In Music: many musical history courses, jazz and many other ensembles, orchestra, band, chorus, theory-harmony, advanced harmony-counterpoint. In Theater: acting, dance, voice, technical theater, history, production analysis, directing, playwriting.

Second: The Paul Mellon Arts Center regularly features the best of the professional arts world. Art exhibitions feature such artists as David Hayes and Alice Neel. The performing arts series open to all students includes such programs as The Waverly Consort, the Alvin Ailey Dance Company, the Hartford Ballet, the New Globe Theater, The National Theater of the Deaf, The National Marionette Theater, and the North Carolina School of the Arts. This provides young artists with constant models of professional work. Workshops, meetings and discussions among students and professionals are held regularly.

Third: For the serious student artist, Choate-Rosemary Hall provides an

Arts Track which makes it possible for the student who is gifted intellectually and artistically to do what would in college be an arts major even while fulfilling all regular academic requirements. A student who enters the Arts Track early enough may spend most of his senior year concentrating on the art he has chosen to master and will be fully prepared to enter a music conservatory, school of drama or art academy.

Contact person: Terrence Ortwein
Director of Art Center
Choate-Rosemary Hall
Wallingford, CT 06492
(203) 269-7722

OUT-OF-STATE

ELEMENTARY LEVEL

THE ARTS CONNECTION - MODEL PROGRAM
NEW YORK CITY SCHOOLS

The Arts Connection, which is sponsored by the U.S.O.E., National Endowments on the Humanities, and the New York State Education Department and Division of Youth, identifies artistically gifted elementary school children from disadvantaged communities.

The children audition and are chosen by a panel. After receiving a leotard, they begin instruction one morning a week at the Alvin Ailey Dance Center.

Although it is hoped that some participants will become professional dancers, the true goal of the program is to help youngsters to become focused through dance.

Contact person: Tom Stevens, Administrative Director
Alvin Ailey Dance Center
New York, NY

INTERLOCHEN ARTS ACADEMY
INTERLOCHEN, MICHIGAN

The Interlochen Arts Academy offers a philosophy, environment, curriculum and total living experience that fosters a personal and artistic excellence. It provides educational opportunities for students who wish to explore their talents and for intermediate and advanced students who desire to develop rapidly as their talents and interests allow. Pupils are able to participate in a summer camp program or a boarding school situation. Both offer specialized training in the creative arts.

Requirements are:

1. Interest, talent or experience in one or more fine arts areas.
2. Resultant scores on nationally standardized aptitude and achievement tests.
3. Past school achievement reflected by grades.
4. Physical and mental health.
5. Citizenship, attitudes and self-discipline reflected by the personal secondary school recommendation forms.

Contact person: Admissions Coordinator
Interlochen Arts Academy
Interlochen, MI 48078
(616) 276-9221

MT. ADAMS SCHOOL FOR THE CREATIVE AND PERFORMING ARTS
CINCINNATI, OHIO

Mt. Adams School is an alternative school in Cincinnati, Ohio. Its arts program offers comprehensive study in the visual arts, dance, drama and music. It is designed for maximum development of the individual student's capacity in his chosen field of the arts. The academic program capitalizes upon intuition and provides opportunities for pupil exploration, investigation and generalization. The structure of the schedule and classes permits individualized instruction which results in accelerated learning. Enrollment is open to children in grades 4-6. Eligibility is based on the applicant's talents and qualifications. The five following criteria determine the admissibility of an applicant.

1. Interest, talent or experience in one or more fine arts areas.
2. Citizenship, attitude and self-discipline reflected by the personal and school recommendation forms.
3. Physical and mental health.
4. The audition in the fine arts areas.
5. The interview of parent and child at Mt. Adams School.

Contact person: William Dickinson, School Coordinator
Mt. Adams School for the Creative and Performing Arts
1125 St. Gregory Street
Cincinnati, Ohio 45202
(513) 721-3036

THE NEW BALLET SCHOOL
NEW YORK CITY

The New Ballet School identifies and trains for ballet gifted inner-city, minority-group, New York City public school children. The pupils, who come primarily from Title I schools, receive instruction at the Feld Ballet Studios during the school day, Saturdays and during the summertime. This project is a cooperative effort of the New Ballet School and the New York City Board of Education.

Identification and selection of participants occur through observation and auditions. The approach is an individualized one that encourages strong parent contact. The New York City Youth Board provides transportation as well as year-round inspection and evaluation.

Contact person: Cora Cohan, Administrator
Elliot Feld Ballet
890 Broadway
New York, NY 10003
(212) 777-7710

PROJECT GATEWAY
LAFAYETTE SCHOOLS
OXFORD, MISSISSIPPI

In Project Gateway the creative arts -- art, drama and music -- are portrayed as crossing disciplines rather than as single disciplines. Overall teaching-planning is done on a shared basis - seeking to introduce the students to the same, or similar concepts in art as in music and drama.

Participation in Project Gateway is determined by a series of auditions which determine the students' creativity, enthusiasm and ability. Classes meet for two 45-minute periods a week, one in the morning and one in the afternoon. This schedule has worked successfully because the students don't miss the same academic subject twice.

Contact persons: Helen Moak (Music Teacher)
Mary Morgan (Art Teacher)

OUT-OF-STATE

SECONDARY LEVEL

DUKE ELLINGTON SCHOOL OF THE ARTS
WASHINGTON, D.C.

A public high school, students function on a split-day schedule with academic classes in the morning and art classes (dance, visual arts, music, theater) in the afternoon. Auditions in the art areas (portfolio review in Visual Arts) serve as the determining factor in establishing an arts concentration at Ellington. Training is arduous in both academics and arts; ninety percent of graduates continue their education in colleges or professional schools.

The purposes of the school are to instill within students appreciation for their innate intellectual and creative potential; teach rudiments of discipline, cooperation and hard work for artistic expression in the workaday, real world; and teach skills that enable them to contribute to their own artistic fulfillment and that of others.

Contact person: Maurice G. Eldridge
Duke Ellington School of the Arts
35th and R Streets, N.W.
Washington, D.C. 20007
(202) 282-0123

HOUSTON HIGH SCHOOL FOR THE VISUAL AND PERFORMING ARTS

A public magnet school for tenth through twelfth grades, offering courses in communications, music, visual arts, dance, and drama in correlation with honors academic programs. The day is one period longer in this school than in other Houston public schools in order to accommodate the arts training.

Application requires a statement of interest, a teacher recommendation scale, an evaluation from the counselor, along with a transcript, and an audition which varies, depending upon the specialization of the student. Audition procedures, however varying, are precise and specific, and worth examining.

Contact person: Norma Lowder, Principal
Houston High School for the Visual and Performing Arts
3517 Austin Street
Houston, TX 77004
(713) 522-7811

INTERLOCHEN ARTS ACADEMY

This is a private and expensive residential school for grades 9-12 with 60 faculty and 400 students. Like its summer camp (described below), the school has clearly defined performance standards as is evident from its admissions criteria. In addition to strong academic credentials, art students must submit portfolios with 1) a pencil self-portrait, 2) black and white full length figure, 3) composition of 5 or more items in color, and optional prints or photos of previous work. Dance students must take a 1½ hour class of warm-up, full barre, petite allegro, adagio, grande allegro and pirouettes as an audition. Music students must audition on their instrument and in ear training and sight singing. Drama students must present a six-minute memorized speech and two minutes from three plays, one of which must be comic, the other serious and the third, classical. Writers must submit a portfolio, recommendations, and have an interview.

Contact person: Bruce W. Galbraith, Director
Interlochen Arts Academy
Interlochen, MI 49643
(616) 276-9221

INTERLOCHEN CENTER FOR THE ARTS
A Summer Camp

This is a private program of high cost with limited aid available; but it merits attention because of the high quality of its programs in music, dance, theater or the visual arts. Students from elementary through university level are accepted in these programs. One day a week the students meet together to share their particular discipline with the others. Rigid levels are maintained so that students have clearly established demarcation points beyond which they must aspire to move from junior orchestra, for example, to intermediate concert orchestra to intermediate symphony orchestra, and onward.

Contact person: Edward J. Downing, Director
Interlochen Center for the Arts
Interlochen, MI 49643
(616) 276-9221

NASSAU BOCES CULTURAL ARTS CENTER

The Nassau BOCES Cultural Arts Center is a program designed for gifted and talented high school students who are seeking careers in the arts: performing or other aspects, i.e., choreography, teaching, public relations, museum work. Training is professional and highly individualized.

To enter the program, a student must demonstrate a high degree of skill in the field of his/her choice in an audition before a jury of staff members, representatives of local school districts, and educators and professionals in the field. A few students are accepted on the basis of assessed potential. Students spend two and one-half hours daily, either morning or afternoon, at the center; the other half-day is spent in the home school for academic subjects and extra-curricular activities.

Departments include art, dance, drama, instrumental music, vocal music, playwriting. Within each area, technique, history, appreciation of and critique of the art form is taught. Other components necessary for developing expertise are included; for example, theory of art, literature and materials in an art form, composition or choreography, principles of conducting or directing, ear training. Offerings are extensive and schedules intensive to meet the needs of students preparing for future training and careers in the arts.

Contact person: Mrs. Ava Favara
Nassau BOCES Cultural Arts Center
Ketcham Road
Syosset, NY 11791
(516) 681-9090

NEW ORLEANS CENTER FOR CREATIVE ARTS

A center for students in grades 10-12 for professional training in dance, music, theater, visual arts and writing. To be eligible for admission, students must indicate mental and physical capabilities to handle the demanding work at NOCCA.

The staff carefully plans and coordinates each student's schedule of course credits and activities with the home high school to assure sound academic and arts experiences in both places.

An emphasis is placed on developing and maintaining reading, writing, speaking and mathematical skills, taking the proper standardized tests (i.e., SAT or ACT, PSAT/NMS) at the appropriate times in the secondary years and seeking experiences in the arts outside of the center, as well as in their arts courses.

Academics and Arts (not either/or) is a theme for all students to enable them to be prepared for several career options. The program speaks to those with potential, those preparing for college, those with art career commitment, those who want to explore and test that commitment.

Contact person: Tom Tews
New Orleans Center for Creative Arts
New Orleans Public Schools
New Orleans, LA
(504) 899-0055

NORTH CAROLINA GOVERNOR'S SCHOOL

A summer program for high school students, residents of North Carolina; partially funded under the Department of Exceptional Children, North Carolina State Department of Education. Course offerings are mathematics, science, English, social studies, orchestra, vocal music, dance.

Standardized testing for academically gifted and artistically talented.

Contact person: Dr. Milford Clarke
Summer Program for Gifted/Talented Students

Governor's School West
Salem College
Drawer H, Salem Station
Winston-Salem, NC 27108

or

Governor's School East
St. Andrew's Presbyterian College
Lourinburgh, NC 28352

NORTH CAROLINA SCHOOL OF THE ARTS

A year-round school for serious professional training from 7th grade through college. The school is accredited to give high school diplomas, Bachelor of Arts and Bachelor of Music degrees, and an arts diploma. Primarily for North Carolina residents, the school does accept out-of-state students for its residential program. Costs are based on whether one is a resident or from out of state and what program one is in.

Two weeks of the winter are devoted to intensive arts so that students can cross disciplines or concentrate intensely on special projects. Training is offered in dance, theatrical design and production, visual arts, drama, music, and general studies. Admission is by audition, satisfactory school record and teacher recommendations, and ability to adjust to a highly disciplined regimen.

This school is the paradigm of a professional school, and its many extra-curricular activities emphasize this. North Carolina School of the Arts' students perform on campus and on TV, tour the state, attend performances of visiting artists and are apprenticed to professional companies. In addition, a student management agency finds paying jobs for students. Seventy-five percent of all alumni are professionally employed in the arts.

Contact person: Robert Suderburg, Chancellor
North Carolina School of the Arts
P.O. Box 12189
Winston-Salem, NC 27107
(919) 784-7170

PENNSYLVANIA GOVERNOR'S SCHOOL FOR THE ARTS

A five-week residential summer program for 300 (out of approximately 2000 applicants) tenth and eleventh graders for which all expenses but transportation are underwritten by the state. The program takes place on the Bucknell University campus.

Courses are available in art, music, dance, drama, photography, and writing. Application, which is limited to Pennsylvania residents, includes statement of work, experience, and plans as well as portfolios, tapes or films. Semi-finalists are then interviewed and auditioned and are given the Taylor Biographical Inventory. Handicapped students are and have been included in the program.

A leadership component is built into the program, and the interdisciplinary aspect of the program is prominent. Six mornings a week during the five-week period, the students work in their field of specialization, and six afternoons a week they work on an elective art other than their own field.

Contact person: Arthur Gatty, Director
Pennsylvania Governor's School for the Arts
Box 213
Lewisburg, PA 17837
(717) 524-1434

ARTS OPPORTUNITIES

An Afternoon/After School Program

Arts Opportunities is an afternoon/after school program for approximately forty Concord Elementary School Students who are potentially gifted and talented in the Arts. The program incorporates six arts: Architecture, Dance/Movement, Drama, Filmmaking, Poetry/Writing and Video. Arts opportunities will begin at Millville and Garrison Schools on January 2, 1980.

Architecture - Grades 4-6 - The architect will lead students through the process of analysis, design and construction with the end result being a completed project in the built environment.

Dance - Grades 1-6 - The movement specialist will help students to develop physical discipline and coordination through the use of improvisational exercises, games and natural rhythms.

Drama - Grades 1-6 - The director will audition students to perform in the play "Snow White and the Seven Dwarfs."

Filmmaking - Grades 4-6 - The Filmmaker will guide students through the process of making a film from conceptual planning through research, interviewing, filming, editing and technical production.

Poetry/Writing - Grades 3-6 - The writer will use proven techniques to enrich and extend written communication.

Video - Grades 4-6 - The video artist will train a crew which will produce a television program.